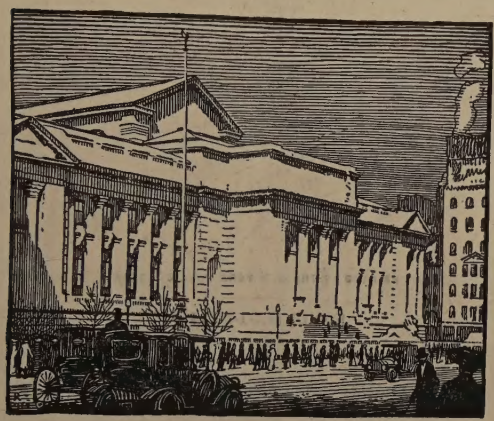
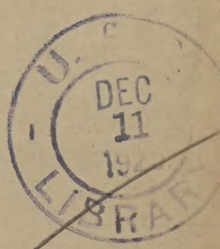


BULLETIN
OF THE
NEW YORK PUBLIC LIBRARY

ASTOR, LENOX AND TILDEN FOUNDATIONS



NOVEMBER, 1925

VOLUME 29 - - - NUMBER 11

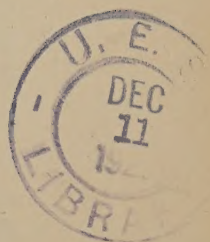
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THE WALT WHITMAN EXHIBITION¹

BY EMORY HOLLOWAY

WHEN the Authors Club decided to sponsor a movement to raise funds for an appropriate memorial to Walt Whitman, it was suggested that this would be an appropriate time for an exhibition of Whitmaniana. When the suggestion was passed on to the officials of The New York Public Library, they approved it; but this Library, like every other library in the country, has only an incomplete file of Whitman editions, while most of the Whitman manuscripts and works of art are in private libraries. It was necessary, therefore, to invite the private collectors to aid the Library, if a representative showing were to be made. The collectors, in their turn, seemed to be animated by the same desire to do honor to New York's great poet, freely offering their treasures to make the exhibition, not only the first of its kind, but the most complete that is likely to be seen in many years to come. The laborious task of selecting and collecting this great and scattered mass of material, as well as much of the labor of preparing it for exhibition, was cheerfully undertaken by Mr. Alfred F. Goldsmith, who, as a Whitman bibliographer, was in touch with all the Whitman collectors. The admirers of the poet who have lent items for the exhibition are: Dr. Clara Barrus, Mr. William W. Cohen, Mr. Milton I. D. Einstein, Mr. Frank Irving Fletcher, Mrs. Bernard F. Gimbel, Mr. Alfred F. Goldsmith, Mr. Henry Goldsmith, Mr. William S. Hall, Mrs. Carolyn Wells Houghton, Miss Bertha Johnston, Mr. Alfred M. Kahn, Mr. Oscar Lion, Mr. A. B. Spingarn, Mr. J. E. Spingarn, Mrs. Frank J. Sprague, the *Brooklyn Daily Eagle*,

¹ In the Main Exhibition Room, Central Building, November and December, 1925.

and the writer. Sculptors who are exhibiting are Mr. Alexander Finta, Mr. Louis Mayer, and Mr. Alexander Zeitlin. When the Walt Whitman Memorial Committee announces its selection of a sculptor, it is expected that a study of Whitman by the artist will be placed in the exhibition.¹

For the guidance of visitors to the exhibition, a brief description follows of the classes of items shown, and of their arrangement in the Exhibition Room:

Beginning at the left of the entrance, the visitor first comes upon a case filled with Whitman bibliographies. Then follow the first and variant editions of prose and poetry. These occupy eight cases, and comprise nearly a hundred and fifty volumes. Duplicates are sometimes displayed in order to show the many oddities in Whitman bindings. After the editions come forty volumes of selections from his works—some dainty gift books beautifully bound or illustrated in original water-colors, some intended for use in schools. These lead to the translations, twenty-five volumes in French, German, Dutch, Italian, Spanish, and Japanese. The volumes in the remaining cases on this side of the Exhibition Room are association copies.

Passing to the north side of the Exhibition Room, one observes, first, two cases filled with newspapers and magazines to which Whitman contributed in his long journalistic and literary career, as well as representative magazine articles devoted to criticism of Whitman, and after these three cases are given to entire volumes of biography and criticism. Six cases of interesting Whitman manuscripts come next, ranging from three of his earliest letters to one of the several wills he made. Four cases are chiefly devoted to the Anne Gilchrist-Whitman correspondence and related items. The final cases display personalia and caricatures.

Never before has such a complete list of Whitman editions been on public display. Here is shown "Franklin Evans," Whitman's first volume, a puerile temperance melodrama. Seven copies of the famous First Edition of "Leaves of Grass," including the centenary facsimile reproduction by Mosher and all the variant issues except that in paper-wrappers, of which but three copies are known to exist. The Second Edition with the well-known "I greet you at the beginning of a great career" from Emerson spread upon the backstrip is fully displayed. The copy of this edition which, on the occasion of a memorable visit, the author presented to Thoreau is also on view, as are the various quaint blind-tooled bindings of the

¹ Mr. Jo Davidson has been chosen.

Third Edition. Accompanying "Passage to India" is the original manuscript, written with unusual neatness for Whitman, as if to show that this poem was, as he said, that which expressed his deepest self. The Osgood Edition of 1881-2, which caused such a furore because of threatened legal prosecution, is shown, as well as the Rees, Welsh Edition, which, brought out by a more courageous publisher, paid the author the largest royalty checks of his career. A rarely seen volume is "Memoranda During the War," of which less than one hundred copies were printed. The edition which Whitman himself thought his most handsome one was the autographed "Pocketbook Edition" of 1889. But ten years after his death in 1892 his collected works were to be published *de luxe* by Putnam in ten highly illustrated volumes. The "Deathbed Edition" is another scarce item. This small issue was hastily bound for Whitman just before his death in order that he might make a farewell present to his friends. The display of editions closes with the latest, issued a year ago, the Inclusive Edition, published by Doubleday, Page and Company.

That Whitman made no idle boast when he announced that he would send his "barbaric yawp over the roofs of the world" is sufficiently indicated by the number of his translators. Some of the translations are bound and illustrated in a way to suggest that Whitman is read with affection in other countries than his own. Among the association volumes are to be seen books from Whitman's own library, like Pepys's "Diary" and Voltaire's "Philosophical Dictionary," as well as volumes of his own which played important parts in the history of his growing fame.

The strange merging of poetry and journalism in Whitman will be less of a puzzle to one who examines with care the cases showing his varied work as journalist, war correspondent, and magazine writer. Doubtless the poetry will endure the longest, but one can easily misjudge the poet if the journalist be entirely forgotten. This dual function accounts, in a measure, for Whitman's often deplored reviews of his own books.

"Shut not your doors to me, proud libraries," said Whitman, in one of his poems. Libraries have been known to do that, as well as bookstores; indeed, this is the first time that a library has honored the poet with a special exhibition. But how many library shelves are now bearing books written about Whitman is suggested by the two cases devoted to volumes of this sort — volumes by Burroughs, Bucke, Symonds, Edward Carpenter, Bliss Perry, H. B. Binns, Johnston and Wallace, Kennedy, O'Connor, Traubel, Bazalgette, Grant Overton, Edith Wharton, and many more.

Everyone is familiar with Whitman's ragged and rugged manuscript, and nearly everyone seems to possess a scrap of it, so little having been destroyed. But the exhibition is particularly rich in manuscripts of importance and interest. Here are historic documents and letters relating to the great crises of his life, the Harlan dismissal, the Parton incident, the Osgood suppression, the Gilchrist episode. Here, too, are a number of Whitman manuscript notebooks, some written while the poet watched at the bedside of wounded soldiers, some containing the first drafts of famous poems, some showing the prenatal growth of the First Edition of "Leaves of Grass."

Those who more easily visualize the poet from the sight of objects associated with his person may here be interested in pictures of Whitman bearing his autograph, in views of his residences, in his cane and the bell with which he summoned his nurse during his last illness, in bits of granite from his tomb, end even in a lock of his hair.

Whitman has long appealed to artists. Not the least interesting part of the exhibition are the numerous works of art on display that have been inspired by the poet. Photographs by the best studios of his day, etchings, engravings, woodcuts, caricatures by Max Beerbohm and others, a number of plaques and medals, a very large crayon drawing by Kurtz, and oil paintings from life by Charles Hine and G. W. Waters are here assembled through the courtesy of their respective owners. An upright case near the entrance shows the successive stages in the designing and manufacture of the beautiful Authors Club Memorial Fund medal, just completed by Alexander Finta. Finally, there are studies of Whitman by various sculptors. A copy of the Sidney Morse bust, made from life, stands near the door of the Exhibition Room, and a larger one, by Finta, is at the opposite end of the room. Others are displayed, in cases or on pedestals, a curious study being a head carved in wood by Krupka. In addition a few artists exhibit their conception of what a Whitman memorial should be.

It is just seventy years since Whitman began his songs of America. He then expected to have to wait a century before his countrymen would recognize themselves in his song, his dream. But do not these collections, these works of art, this exhibition, show that he is already not without honor in his own land, even as in other countries?

ANOTHER "READING LIST" — BUT DIFFERENT

LIBRARIANS may differ in interpretation of Ecclesiastes as of other books of the Bible, but no librarian will ever admit anything but hearty commendation of the closing admonition about the "making of many books." Some of us may be inclined to believe that similar comments might be made about the production of lists of recommended reading, and even add that repetition now and then brings satiety. Three recent lists of books, however, deserve more than passing comment.

One is the list, selected for vacation reading, in the June issue of our "Branch Library Book News." Even though the list was prefaced by a quotation from the late Harry Thurston Peck, calling all such things "conventional literary humbugs," it went far to prove the quotation hopelessly wrong, at least in one case.¹ And it served to bring out many differing opinions from various members of the Staff and from readers who talked about the books they would choose if limited to but one when starting on vacation.

A second, is the list made by Mr. W. N. C. Carlton, who took time from attending to his duties as librarian of Williams College to write the little book on English literature in the series of Adult Education texts now being issued by the American Library Association. No two people will agree with the titles selected by Mr. Carlton. But everyone will be hard put to it to select a better list, and few there be who can write about books in English so enticingly as Mr. Carlton has done here.

And now comes a copy of the April, 1925, issue of Trinity College "Bulletin," with a list of books for a college student's reading, suggested by Professor Henry T. Costello. This differs from most lists in that it is designed primarily for the college undergraduate. It was "compiled with particular reference to a reading course offered at Trinity College, though it should also prove of more general value." Any effort to induce the undergraduate to read anything beyond the titles specified for the courses he is forced to take is certainly well worth good wishes. The end sought here is in brief "to encourage a certain amount of experimental browsing among good books; to give a self-education through reading in the realms where the student's deepest interests are found to lie; and, it is to be hoped, to furnish a revelation of new sources of interest, unknown to the student himself till

¹ Mr. Peck made his remark about lists of the *best* books. — Editor.

he dips into some or another book of geography, or biography, or art. For these purposes a wide list to select from seemed essential, if only to cure the self-conceit born of an ignorance of the wide ranges of one's own ignorances. A degree of freedom and planlessness, a turning the student loose on his own responsibility, is of the essence of the plan of the course."

A wide experience with the undergraduate and with consultation of lists of "best reading" leads Professor Costello to remark that no such list as his can ever satisfy anyone, least of all the compiler. No librarian, however, who has sat or stood at his desk and talked to readers, either in person or by letter, can fail to appreciate how deep-seated and persistent is the longing for advice on what to read, nor can fail to think with pleasure of the gratitude expressed by his enquirer when he is introduced to a list of this kind that helps him over some of his wanderings and clears up some of his uncertainties.

H. M. L.

THE SUBJECT INTEREST OF PRINTS

NOTES ON AN EXHIBITION

THE collecting of prints — most fascinating indoor sport — has many strong incentives toward interest. The one hundred and seventy or more exhibitions held in the print galleries of the Library must have helped to show that. Usually, prints are collected because they are well done; that is, they are sought from the standpoint of æsthetics and of technique. Thus, one may collect prints by a certain artist, or of a certain nation or period, or prints made by certain processes (etching, engraving, wood engraving, lithography). Yet it is probably rarely done without some interest in the subject pictured by the print, even though that interest be quite secondary. That interest is obviously of primary importance when prints are collected for the subjects which they illustrate: history, coaching, horse racing, costume, vehicles, portraits, and ever so many more, including that large body of prints which served as patterns for ornament. It is not so readily apparent in prints sought for their artistic importance and technical excellence, although it is present. It is there even in the work of artists who aim quite to get away from the story in the picture. We need not go back to the amiably weak productions of the much scorned Victorian period, with its cloyingly sentimental rendering of child, and mother, and grandmother, and other domestic topics, to prove this.

You simply cannot get away entirely and absolutely from the element of subject, even when natural facts have been reduced to forms exemplifying pure design. The mind ever recurs to these facts, though rendered "through the prism of the emotions" or "passed through the alembic of personality," or "seen through a soul," or whichever of the many definitions one may find most expressive. Sentiment inevitably turns to those aspects of life and experience which strike a responsive chord, to refurbish a phrase worn smooth by use. Thus, a portrait by Rembrandt, a Venetian scene by Whistler, a Paris building by Meryon, a landscape by Ruysdael or Haden, a genre piece by Ostade, a child subject by Cassatt, even though we have never seen the person or scene depicted, in the life, will arouse in us emotions and interests in addition to the primary delight in the disclosure of the artist's personality and viewpoint expressed in technique.

It is with this fact in mind that the Prints Division of the Library has arranged, in the Print Gallery (Room 321) an exhibition of "subject prints." To a few collectors and amateurs there may be something a bit disquieting in

the announcement; certainly a fear that such an exhibition may have an effect rather spotty, as of a motley array. Assuredly, such a show must be a mixture, but just as assuredly it may be a mixture of good things. That is precisely what has been aimed at. The prints displayed were chosen primarily as fine or significant examples of graphic art, and are only secondarily grouped by subject. The emphasis is on quality, not on topic, in the first place. As for the rest, as Goethe has it in the discussion on the function of the stage, in "Faust": "Who offers much, brings something unto many." One may add that the spokesman, The Manager, continues: "And each goes home content with the effect."

So, on the basis of all this, the prints have been assembled. Each group (Portraits, Figure Pieces, Genre Subjects, Children, Landscape, City Views, Architecture, Animals, Birds, Still Life, and the rest) stands by itself. Each offers a very compressed epitome of the treatment of the given subject at various times. The result is a great diversity repeated in each group. Rembrandt, Whistler, Nanteuil, Legros, Holbein, Desboutin rub shoulders in the section of portraiture. Appian, Bone, Duerer, Jongkind, Ruysdael, Turner, and others exemplify landscape. Bejot, Bonington, Buhot, Cameron, Meryon, Pennell, Whistler are among those who illustrate the city and architecture. Altdorfer, Baroccio, Beham, Duerer, Goltzius, Mantegna, Schongauer put before us the Bible story. Barye, Benson, Bracquemond, Delacroix, Jacque, Steinlen have delineated four-footers and birds. Rural life is pictured by Beham, Jacque, Lucas van Leyden, Morland. And so on.

Take but one specialty, that of the portrait. Beside the interest in the person represented, there is many another matter illuminated. The life and art of France, for instance, is reflected in its XVII and XVIII engraved portraits, which themselves reproduce paintings in which the changes in costume, in attitude both physical and mental, in all that makes up "manners and customs," are primarily recorded. Comparison of the attitude of the artist toward his model, and the resultant difference in presentation, for example between the self-portraits of Rembrandt and Van Dyck, or the personality of Dr. Bonus as portrayed by Rembrandt or Lievens, suggests itself.

Possible bewilderment of the visitor at the diversity of subjects illustrated will be nullified by his inevitable attraction toward this one or that. And within the bounds of a given topic the variety in artistic individualities presented will be pretty sure to have an engrossing and stimulating effect.

The only possible difficulty will arise for the man who has a very widely embracing range of interests and a large catholicity of taste. He may want to see most or all of the prints, and will thus find more than one visit necessary—a condition not unpleasant to contemplate.

There are a few topics included in this exhibition which may strike one as having been selected primarily on account of subject matter. Sporting prints, for instance. But even here, the best only has found a place, including a mezzotint by Morland, an etching by Benson, and the like, thus giving pleasure for æsthetic reasons, beside delighting the lover of sport or its history.

It all comes back to the old truth — very likely not generally or sufficiently realized — that in this field of the printed picture, apparently so restricted a one in the great domain of art, a most diversified range of interests is served. If there are many men of many minds, the print has its appeal for a very large proportion of them.

F. W.

In the process of selecting fine and characteristic prints for the exhibition illustrating "Subject Interest of Prints" some loans have been added to the material chosen from the Library's collection.

Among those who have kindly lent prints for this exhibition are: Mr. George Matthew Adams, Dr. Thomas L. Bennett, Mr. Erich Cohn, Mr. Burton Emmett, Mr. Martin Erdmann, General William Barclay Parsons, Mr. Robert Scoville, Mr. Felix M. Warburg, and Mr. Albert H. Wiggin.

The exhibition will be on view during December, 1925 – March, 1926.

DE LANCEY STOW MEMORIAL COLLECTION

THE De Lancey Stow Memorial Collection of manuscripts, presented to the Library by Mrs. Edith Stow Howorth, consists of the papers of her father, De Lancey Stow, and her grandfather, William S. Stow, lawyers of Clyde, Wayne County, New York. William S. Stow settled at Clyde for the practice of his profession in the autumn of 1825, and in the same year built the law office from which his papers and those of his son were removed in 1925. It is the oldest office in the village and is memorable as the place where the village of Clyde was organized, May 2, 1835. Mr. Stow was one of the first trustees of the village. He was likewise one of the first trustees of the Clyde High School and one of the first vestrymen of Saint John's Episcopal Church, which was organized September 26, 1840. De Lancey Stow also served as a vestryman of this church.

The papers comprise thirty-seven bundles of letters, dating from 1818 to 1886; twenty-two bundles of accounts consisting of bills, receipts, notes, etc., the earliest bearing date in 1818 and the oldest in 1878; ten account books for the period from 1823 to 1880; a book containing lists of notes and drafts drawn or endorsed from 1830 to 1841; five volumes of law registers; thirty-one bundles of Supreme Court papers, 1826-1855 (many bundles not dated); eleven bundles of the Court of Common Pleas papers, 1826-1847 (many bundles not dated); ten bundles of Chancery Court papers (not dated); six bundles of Justice's Court papers, 1831-1857; three bundles of papers of miscellaneous courts; four bundles of miscellaneous legal papers; two bundles of pension papers, 1873; one book containing records of applications for pensions made between 1875 and 1889; ten bundles of miscellaneous papers, 1828-1888; and thirty-one bundles of papers which either bear no labels at all or labels that have become illegible.

NEWS OF THE MONTH

GIFTS

DURING the month of October, 1925, there were received as gifts 3,035 volumes, 13,118 pamphlets, 163 maps, and 30 prints. Some interesting and important items were the following:

Miss Edith Stow, Comanche, Texas, presented to the Library a large collection of legal and other papers, to be known as the "De Lancey Stow Memorial Collection," comprising papers from the law office of William S. Stow (her grandfather) and of De Lancey Stow (her father), in Clyde, Wayne County, New York. The letters range in date from 1818 to 1886. There are also many account books, bundles of court papers and miscellaneous papers.

From Mrs. C. A. During came a collection of vocal and instrumental music, comprising 5 volumes and 300 pamphlets. Mrs. Edwin Austin Abbey gave the two volumes of "Edwin Austin Abbey, Royal Academician, the Record of His Life and Work, by E. V. Lucas," New York, 1921.

From Prof. Emory Holloway came a copy (No. 167 of 225 privately printed) of "Notes and Fragments: left by Walt Whitman and now edited by Dr. Richard Maurice Bucke, one of his literary executors," London, Ontario, 1899.

Mr. E. G. Kennedy presented to the Library a collection of 37 line engravings, including three by Edelinck, 27 by J. G. Wille (among them the well-known "Bonne Femme de Normandie" and the "Sœur de la Bonne Femme de Normandie"), and examples of the work of J. G. von Mueller (portrait of J. G. Wille), Joseph Wagner, Calamatta, Longhi, E. Bourgeois, and P. Metzmacher (self-portrait of Philippe de Champagne, well known through the engraving by Edelinck), — the whole forming an interesting addition to the Library's collection of engravings in line.

Mr. Emil Fuchs gave two of his etchings. From Mr. Richard A. Perry, Paris, came two etchings by Robert F. Logan: "Harkness Memorial Tower, Yale," and "Wrexham Tower, Harkness (Harkness Memorial Quadrangle at Yale)." Mr. H. Raleigh, Westport, Connecticut, gave four of his lithographs: "Old cardboard press," "Mother and child," "The striker," and "Park bench." From Mrs. Myrtle A. Crummer, Omaha, Nebraska, came a collection of posters, by Laura Knight, six in number. The Great Western Railway, London, gave four of its posters (Oxford, The Cornish Riviera, Shrewsbury, South Wales); also copies of "Abbeys," by M. R. James, London, 1925, and of "Cathedrals," London (n. d.).

Mr. H. C. Cushing, Jr., gave copies of his "Standard Wiring for Electric Light and Power," 1910-1924, 15 volumes. From Mr. Giuseppe A. Mongelli, Philadelphia, came a copy of "The Mongelli Scientific Double Balance System of Designing," by G. A. Mongelli, Philadelphia, 1925. From the National Rifle Association of America, Washington, D. C., came a copy of "The Kentucky Rifle, a Study of the Origin and Development of a Purely American Type of Firearm . . .," by Captain John G. W. Dillin, Washington, D. C., 1924. From Dr. L. H. Baekeland, Yonkers-on-Hudson, N. Y., came a copy of "The Elements of Chemistry," by William Foster, A.M., Ph.D., New York, 1925; and from Miss A. S. Perkins, a copy of "Who's Who in Engineering . . . 1925," by John William Leonard, New York, 1925, 2nd ed.

The following items of American interest were received as gifts: From Mr. James T. Anyon, a copy of his work, "Recollections of the Early Days of American Accountancy, 1883-1893," privately printed, New York, 1925; from Dr. Nicholas Murray Butler, his work, "Les États-Unis d'Amérique, leur origine, leur développement, leur unité," Paris, 1925; from Miss Bertha D. Caldwell, Greensboro, N. C., a copy of her work, "Founders and Builders of Greensboro 1808-1908, Fifty Sketches . . .," Greensboro, 1925; from Mr. Blair Coán, Chicago, a copy of his work, "The Red Web, an Underground Political History of the United States from 1918 to the Present Time," Chicago, 1925; from Mr. John Clayton Gifford, Cocoanut Grove, Florida, three copies of his work, "Billy Bowlegs and the Seminole War, with Notes and Comments by John C. Gifford," Cocoanut Grove, 1925; from Mr. Maurice S. Halliday, Cleveland, a copy of "Publication no. 1 of the De Witt Historical Society of Tompkins County (Ruloff: The Great Criminal and Philologist, by Hon. Samuel D. Halliday, member of the Bar of Tompkins County . . .)," 2nd ed., Ithaca, 1906; from Mr. Kiyo Sue Inui, a copy of his work, "The Unsolved Problem of the Pacific . . ."; from Mr. Herman G. Kiel, Washington, D. C., his work, "The Centennial Biographical Directory of Franklin County, Missouri," 1925; from Mrs. Jeannette Robinson Murphy, Cruseau, Haywood County, North Carolina, 10 typed sheets of her notes on the Beaumont Genealogy, the Will of Jonathan Wolcott, Sarah Backus, and other matters; from Mr. Benjamin K. Miller, Milwaukee, a copy of the "Life of Johann Nicolaus Kurtz (Missionary Clergyman, President of the Lutheran Ministerium and Finally Senior of the Ministerium), with Notes of His Brother Johann Wilhelm Kurtz, Lutheran Clergyman," Margaret A. Cruikshank, Edited by Benjamin Kurtz Miller; from Mr. Carl Quickert, West Bend, Wisconsin, his

work, "The Story of Washington County," West Bend [c. 1923]; from Sr. M. de J. Quijano, Panama City, Panama, 2 copies of his "Gobernantes de America (Bocetos Biograficos), Tomo 1, Estados Unidos de America," Panama, n. d.; from Mrs. Lila James Roney, Brooklyn, N. Y., 74 typewritten sheets, being her copy and compilation of "Gravestone Inscriptions of Ulster County, N. Y.," vols. 1, 2, Brooklyn, 1924; Mrs. Roswell Skeel, Jr., Vineyard Haven, Mass., gave a copy of "L'Esprit Révolutionnaire en France et aux États-Unis a la Fin du XVIII^e Siècle," par Bernard Fay, Paris, 1925; from Miss Annie Haven Thwing, Roxbury, Mass., came a copy of her work, "The Story of Orr's Island, Maine," Boston, 1925; from Mr. Frank J. Wilstach came a copy of "Literature of South Dakota," by O. W. Coursey, 4th ed., Mitchell, South Dakota, 1925; and Rev. John J. Wynne, S. J., gave a copy of his work, "The Jesuit Martyrs of North America . . .," New York, 1925.

ADDITIONS AND USE OF THE LIBRARY IN OCTOBER, 1925

DURING the month of October, 1925, there were received at the Library 14,925 volumes and 13,912 pamphlets. (These included the additions to both Reference and Circulation Departments.) The total number of readers recorded in the Central Building was 143,446. They consulted 303,312 volumes. Visitors to the building numbered 317,697.

NEW PERIODICALS

- Allied Architects Association of Los Angeles.** Bulletin. Los Angeles. Monthly.
- American Manufacturers Export Association.** News service. New York. Monthly.
- American speech.** Baltimore, Md. Monthly.
- American Women's Club magazine.** London. Monthly.
- Amherst graduates' quarterly bulletin.** Amherst, Mass. Quarterly.
Supplement to *Amherst graduates' quarterly*.
- Annals of eugenics.** London. Irregular.
- Associated Technical Societies of Detroit.** Bulletin. Detroit. Monthly.
- The Australasian engineer.** Sydney, Australia. Monthly.
- Automatic age.** Chicago. Monthly.
- Aviculteur français.** Paris. Semi-monthly.
- Aviculture franco-belge.** Liège. Bi-monthly.
- Buyers yardgoods review.** New York. Quarterly.
- California pear grower.** San Francisco. Monthly.
- Cataluña textil.** Barcelona. Monthly.
- Chain store age.** New York. Monthly.
- Color news.** Baltimore, Md. Quarterly.
Published by The Munsell Research Laboratory.
- Compagnie universelle du canal maritime de Suez.** Le canal de Suez. Bulletin décadaire. Paris. Irregular.
- The Compendium.** London. Monthly.
- El Consultor bibliográfica.** Madrid. Monthly.
- Cordoba.** Cordoba, Argentina. Weekly.
Revista de crítica social y universitaria.
- Czechoslovakia.** — Ministerstva Železnic. Vestník. Prague. Weekly.
- Daily food magazine.** New York. Daily.
- Falegname ebanista moderno.** Firenze. Monthly.
Published by l'Associazione italiana arte del legno.
- Feuerfest.** Leipzig. Monthly.
- Die Feuerung.** Berlin. Bi-monthly.
- Freidenker.** Berlin. Monthly.
- The Hebrew Lutheran.** Baltimore, Md. Quarterly.
- Industrial unionist.** Portland, Ore. Weekly.
Organ of the Industrial Workers of the World.
- Industrias de Cuba.** Habana. Monthly.
- Italy.** — Ministero dell' Economia Nazionale. Informazioni seriche. Roma.
— — Supplement.
— Nuovi annali dell' agricoltura. Roma.
- Jewish voice.** Newark, N. J. Weekly.
- Jim jam jems.** St. Paul, Minn. Monthly.
- Journal of retailing.** New York. Quarterly.
Published by New York University School of Retailing.
- Karnataka.** Bangalore City, India. Monthly.
With which is incorporated *Indian review of reviews*.
- Khristianin.** Moscow. Monthly.
- Koralle.** Berlin. Monthly.
- Korrosion und Metallschutz.** Leipzig. Bi-monthly.
- Kulturwille.** Berlin-Charlottenburg, Germany. Monthly.
- Kunstwart und Kulturwart.** München. Monthly.
- Kyushu Imperial University.** — College of Engineering. Mémoires. Fukuoka, Japan. Irregular.
- The Liberal.** New York. Monthly.
Published by The Progressive Party of New York.
- Library Association of China.** Bulletin. Peking. Monthly.
Printed in Chinese.
- Literarni rozhledy.** Prague. Monthly.
- Lithuania.** Vryiausvbes Zinios. Kaunas, Lithuania. Weekly.
- Magazine world.** Boston. Eight nos. a year.
- Mayflower's log.** Washington, D. C. Bi-monthly.
- Mountain life and work.** Berea, Ky. Quarterly.
- Mundo israelita.** Buenos Aires. Weekly.
- Nature's path.** New York. Monthly.
- La Navire d'argent.** Paris. Monthly.
- New ideals quarterly.** London. Quarterly.
- North Carolina State College of Agriculture and Engineering.** North Carolina agriculture and industry. Raleigh. Weekly.

- Ohio State University.** University studies. Columbus, O. 18 times a year.
- Pacific coast travel.** San Francisco, Cal. Monthly.
- Palpitaciones.** San Salvador. Semi-monthly.
- Perfiles.** Caracas. Semi-monthly.
- Pilgrims almanach.** New York. Monthly.
- Poland.** — Instytut Geologiczny. Sprawozdania. Warsaw. Irregular.
- Porto Rico.** — Department of Health. Porto Rico health. San Juan. Monthly.
- Professional bulletin.** New York. Monthly.
- Przegląd wojskowy.** Published by Wojskowy Instytut Naukowo-Wydawniczy. Warsaw, Poland. Quarterly.
- Put k oktyabryu.** Moscow. Irregular.
- Questions and answers.** New York. Bi-weekly.
- Radio.** Berlin. Semi-monthly.
Zeitschrift für das gesamte Radiowesen.
- Radio.** Reichenberg, Czechoslovakia. Monthly.
- Radio Rundschau.** Bodenbach a. Elbe, Czechoslovakia. Semi-monthly.
- Razgovor.** Split, Yugoslavia. Semi-monthly.
- La Reforma.** Buenos Aires. Monthly.
- Le Réveil.** Geneva, Switzerland. Semi-monthly.
- Revista Ariel.** Tegucigalpa, Honduras. Semi-monthly.
- Revista de bancos, cambios y moneda.** Buenos Aires. Monthly.
- Rivista dei comuni d'Italia.** Firenze. Monthly.
Organo ufficiale della Confederazione nazionale degli Enti Autarchici.
- Rosario.** — Bolsa de Comercio. Boletín oficial. Rosario, Argentina. Semi-monthly.
- Russia.** — Narodnyi Kommissariat Truda. Trud i zakonodatelstvo o trude v kapitalisticheskikh stranakh. Moscow, Russia. Monthly.
- Russkaya Uchebnaya Kollegiya.** Uchionyya zapiski. Prague. Irregular.
- Russki listok.** Detroit. Semi-monthly.
- Semanario hebreo.** Buenos Aires. Weekly.
- Sesquicentennial International Exposition.** Sesquicentennial news bulletin. Philadelphia. Irregular.
- Spain.** — Consejo de la Economía Nacional. Resumen estadístico del comercio exterior de España. Madrid. Monthly.
Supercedes Spain — Dirección General de Aduanas. Resúmenes mensuales estadística del comercio exterior de España.
- Spain.** — Dirección General de Emigración. Boletín. Madrid. Bi-monthly.
- Studentsko zemledelsko zname.** Berlin. Monthly.
- Torgovlya, promyshlennost i finansy.** Leningrad. Irregular.
- Trenton Chamber of Commerce.** Trenton, Trenton, N. J. Monthly.
- La Tribune des cheminots.** Paris. Semi-monthly.
- La Tribune juive de Grèce.** Salonica, Greece. Weekly.
Organe hebdomadaire de l'Œuvre d'éducation sociale.
- Union ibero-americana.** Madrid. Monthly.
- L'Unione.** Pueblo, Col. Weekly.
- United States.** — Forest Service. The Forest worker. Washington, D. C. Bi-monthly.
- United States.** — Veterans Bureau. Medical bulletin. Washington, D. C. Monthly.
- University of Southern California.** — School of Commerce and Business Administration. Bulletin. Los Angeles. Irregular.
- Unser Kind.** New York. Bi-monthly.
Printed in Yiddish.
- Utah taxpayer.** Salt Lake City. Monthly.
Published by The Utah Taxpayers Association.
- The V. F. W. auxiliary messenger.** Weehawken, N. J. Monthly.
Published by The National Ladies' Auxiliary to Veterans of Foreign Wars.
- Der Verlag.** Berlin. Monthly.
- Voz de Avellaneda.** Avellaneda, Argentina. Semi-monthly.
- De Vrijdenker.** Rotterdam. Weekly.
- Die Welt.** Berlin. Weekly.
- Weltpolitik und Weltwirtschaft.** Muenchen. Monthly.
- Wit of the world.** New York. Monthly.
- Writers' review.** Wayne, Pa. Monthly.
- Yorkshire poetry.** York, England. Bi-monthly.
- Zhurnal Nauchno-issledovatel'skikh Kafed v Odessye.** Odessa, U.S.S.R. Monthly.
- Zvezda.** Leningrad. Monthly.

A HUNDRED YEARS OF GRAND OPERA IN NEW YORK 1825-1925

PART II

THE ESTABLISHMENT OF GRAND OPERA A BRIEF HISTORICAL SURVEY

BY JULIUS MATTFELD
Music Division

ON Tuesday, Nov. 29, 1825, at 8 o'clock in the evening, Mr. Nathaniel De Luce rapped for the attention of the twenty-five musicians who constituted the orchestra of the Park Theatre in New York. They responded with the two incisive chords that introduced the orchestral prelude of the evening's theatrical entertainment. From the orchestra pit ascended the strains of the overture of Rossini's unsuccessful opera, "Elisabetta, Regina d'Inghilterra," which he transferred bodily to his operatic masterpiece, "Il Barbiere di Siviglia." A few moments later, the curtain rose, revealing a scene in a Spanish courtyard before the house where the Count Almaviva had gathered a group of guitarists to serenade, in Italian, his beloved Rosina. Soon the village barber, Figaro, happens along and with the help of the gay and boisterous factotum, the amorous Count and his fiancée, after sundry adventures and escapades, are united to the gradual satisfaction of her guardian — to the evident delight of the spectators and Mr. Price, the manager of the theatre.

The performance was a memorable one for New York. The fashionables of the city had come to what was then the finest place of theatrical presentation in the metropolis (there were only two) to hear the florid vocalization of Rosina, the rattling recitatives of Figaro, the sonorous pomposities of Dom Bartolo and Basilio, and the adroit combination of all their parts in effective ensembles. A gala event, assuredly! "An assemblage of ladies," reported the "New-York Evening Post" the next day, "so fashionable, so numerous, & so elegantly dressed, was probably never witnessed in our theatre." The audience was "surprised, delighted, enchanted." "The repeated plaudits with which the theatre rung were unequivocal unaffected bursts of rapture."

Not only had these well-dressed ladies and their handsome male escorts witnessed the first performance in America of Rossini's ever-popular opera, "Il Barbiere di Siviglia," in Italian, but they had also applauded the efforts

of the first real grand opera troupe in New York. The event was significant, historically, socially, and artistically. Among the spectators, says General James Grant Wilson ("The Life and Letters of Fitz-Greene Halleck," New York, 1869, p. 282), was no less a personage than Joseph Bonaparte, the ex-King of Spain; and the American poet, Fitz-Greene Halleck, and his friend, the novelist Fenimore Cooper, "who sat side by side," were "delighted listeners to the magnificent singing of the celebrated Signorina Garcia." This brilliant gathering not only witnessed and applauded a new phenomenon in the musical life of the city, but became on that night, perhaps unaware of the fact, the first of New York's countless opera-going audiences.

The opera on this historic occasion was cast as follows:

Almaviva	-	-	-	-	-	-	-	-	Manuel Garcia, sr.
Rosina	-	-	-	-	-	-	-	-	Maria Garcia
Figaro	-	-	-	-	-	-	-	-	Manuel Garcia, jr.
Bertha	-	-	-	-	-	-	-	-	Mme. Garcia
Bartolo	-	-	-	-	-	-	-	-	Signor Rosich
Basilio	-	-	-	-	-	-	-	-	Signor Angrisani
Fiorello	-	-	-	-	-	-	-	-	Signor Crivelli, jr.

Although a contralto, Signorina Garcia sang soprano roles, like that of Rosina above, which were within the compass of her voice.

The performance was enthusiastically received by the audience and the press. The "New-York Review and Atheneum Magazine" (Dec., 1825) realized the historic importance of the event:

The twenty-ninth of November, 1825, will constitute a very interesting era in the history of Music. . . . We do not say, that Europe cannot furnish a more finished Soprano voice than Signorina Garcia's, or a more astonishing Tenoré than her father's, or a more extraordinary bass than Signor Angrisani's; but we do say, and that without fear of contradiction, that if their superiors can any where be found, they must be sought singly and separately at such places as the perpetual struggle of European competition may have made it their interest to visit.

The "New-York Evening Post" on Nov. 30, 1825, wrote:

In what language shall we speak of an entertainment so novel in this country, but which has so long ranked as the most elegant and refined among the amusements of the higher classes of the old world? All have obtained a general idea of the opera from report. But report can give but a faint idea of it. Until it is seen, it will never be believed that a play can be conducted in recitative or singing and yet appear nearly as natural as the ordinary drama. . . . There were no less than six [singers] whom we would esteem in the ordinary comedy, performers of the first order, considered merely as actors and independently of their vocal powers. Their style or manner of acting differs widely from any to which we have been accustomed. In the male performers you are struck with the variety, novelty and passion of their expressive, characteristic and unceasing gesticulation. The female performers, on the contrary, appeared to us to have less action, though quite as much expression as any we had ever before seen. There is indeed in their style of acting a most remarkable chasteness and propriety; never violating good taste nor exceeding the strictest bounds of female decorum. . . .

The "New York Mirror and Ladies' Literary Gazette," on Dec. 3, 1825, reported to its readers:

The impression made upon the audience was novel and decidedly favourable. We were at a loss which to admire most, the powerful vocal talents of the operatic corps, or the galaxy of fashion and beauty that listened with admiration and applause.

The "New-York Literary Gazette and Phi Beta Kappa Repository" of Dec. 17, 1825, dissented from the general point of view:

The Italian opera has lately been introduced into this country: from what we had previously read of it, we always esteemed it a forced and unnatural bantling; seeing it, has not changed our opinion. It has grieved us to go to that house, where Shakespeare, Massinger, Lee, Sheridan, Cumberland, and a host of others have so long shone in the splendour of genius, and see anything unnatural presented. We have always looked on farce, melo-drama, and opera, with dissatisfaction — nothing but the old English tragedy and comedy ever afford us amusement . . . Let us turn to the good old time when Shakespeare played . . .

The genuine drama is a natural-born subject — it represents the actions and passions of men as we see them in the world at large, and whatever is natural will delight. Is the false Italian school of opera natural? What man ever sung out his fit of passion? Who in jealousy, ambition, or revenge, ever vented his feelings in song? . . .

The style of singing now introduced is, in a measure, new to this country, and the science they display, wonderful. For ourselves (ignoramus that we are!) we do not relish the music, because we do not understand the Italian. There are those, no doubt, who can, or pretend, to follow the composer through all his passages, even without a syllable of language: we have not so much skill, and never delight in vocal music without the words. There are some sweet English, Scotch, and Irish melodies which touch us deeply, and make us feel the poetic influence of music, and long after the strain has ceased, reverberate on the heart . . .

Signorina Garcia, however, had gratified the musical predilections of the former writer at the performance of "Il Barbiere di Siviglia" on Dec. 10, 1825, by interpolating in the lesson scene in the second act two songs which radiated "the poetic influence of music," to which he reacted:

On Saturday evening last . . . she sang a favourite Scotch song with great feeling and effect; and such was the stillness and attention of the audience, that the gentlest sigh would have been heard. When she finished, she rose from the piano amid the plaudits of all; and "encore" was sounded from every part of the house: cheerfully and gracefully she seated herself again, and sung "Home, sweet home," with more science and effect than we ever heard it before. These two songs made us deeply lament that the other parts of her performance were both in song and language so unintelligible to us.

Dr. John Wakefield Francis, an eminent New York physician, who ministered to the Garcia family among other notables, recalling the first opera performance in New York in a lecture before the New York Historical Society in 1857, declared in contrast to the above quotation:

From the moment that first night's entertainment closed, I looked upon the songs of Phillips (which made Coleman, the editor, music-mad), the melodies of Moore, and even the ballads of Scotland, as shorn of their popularity, and even now I think myself not much in error in holding to the same opinion. The Italian opera is an elaboration of many thoughts,

of intelligence extensive and various; while it assimilates itself by its harmonious construction and entirety, it becomes effective by external impression and rational combination. It blends instruction with delight; if it does not make heroes, it at least leads captive the noblest attributes of humanity.

The singers were equally lauded. Dr. Francis held them all in high opinion:

The indomitable energy of Garcia, aided by his melodious strains and his exhaustless powers, the bewitching talents of his daughter, the Signorina Garcia, with her artistic faculties as an actress, and her flights of inspirations, the novelty of her conception, and her captivating person, proved that a galaxy of genius in a novel vocation unknown to the New World, demanded now its patronage. To these primary personages, as making up the roll, were added Angrisani, whose bass seemed as the peal of the noted organ at Haarlem; Rosich, a buffo of great resources; Crevelli, a promising *debutante*; the younger Garcia, with Signora Garcia, and Madame Barbieri with her capacious tenor [sic!], constituting a musical phalanx which neither London nor Paris could surpass, nay, at that time could equal.

By a strange coincidence, "The Harmonicon" of Nov., 1825 (p. 200-201) published a "catalogue of the stops in the great Organ at Haarlem."

What circumstances operated in bringing to our shores a European opera troupe singing in a language foreign to the majority of the resident population, is a point upon which, in the absence of positive information, one can now only speculate. Dr. Francis, recalling the event some thirty-two years later, declared that "we were indebted to the taste and refinement of Dominick Lynch, the liberality of the manager of the Park Theatre, Stephen Price, and the distinguished reputation of the Venetian, Lorenzo Da Ponte." Ritter summarily points out that the latter seems not to have been directly involved in the negotiations which brought Garcia's troupe to America. That he was, however, a factor in encouraging the scheme is not to be denied. Indeed, to establish Italian opera in New York was, as he himself phrased it in his "Memore" (v. 3, p. 42), "il desideratum del mio sommo zelo"—the desideratum of his complete zeal. As a poet of the Viennese court, the librettist of Mozart's operas, "Don Giovanni" and "Così fan tutte," and finally the compiler of a pasticcio which had been performed in the Kaiser-Stadt, he had reason to move with pardonable pride in the social circles of the day, especially in a city where the art of music was still in the crude stages of development. For such an one, the local theatres had little to offer. The contemporary musical productions, for the most part, were meagre and mediocre in comparison with the repertoire of Vienna. They consisted of English ballad operas, truncated versions of continental operas and plays with incidental songs, called melo-dramas. Each evening's principal entertainment was invariably preceded by a farcical curtain-raiser or followed by a silly after-piece, all delivered in a language strange to his ears. What more laudable or justifiable desire, then, could he entertain than to see the works in which he collaborated and the gorgeous operas by his countrymen performed in the city which he had chosen for his home. He must have known

Price, a man of the theatre, and met his friend, Lynch, with both of whom he certainly would have discussed a project which engrossed his mind.

Dominick Lynch, the first member of the group mentioned by Dr. Francis, was a wealthy New York wine dealer. He seems to have been inordinately fond of music, particularly in its operatic form, for we find him connected with a subsequent and larger venture along the same lines. According to Dr. Francis, he "was the acknowledged head of the fashionable and festive board, a gentleman of the *ton*, and a melodist of great powers and of exquisite taste; he had long striven to enhance the character of our music; he was the master of English song, but he felt, from his close cultivation of music and his knowledge of the genius of his countrymen, that much was wanting, and that more could be accomplished. . . ." Not unlikely, through his interest and possibly with his funds, he was instrumental in winning Price to look with favor on Da Ponte's "desideratum." At all events, he went for Price to London, where the manager of the New York Park Theatre was well remembered, to engage singers for such an enterprise. He was undoubtedly the "agent of Mr. Price," of whom "The Harmonicon" (London, October, 1825, p. 194) speaks.

The company which Dominick Lynch recruited in the British capital consisted of eight members: two sopranos, one alto, two tenors, and three basses. It consisted of the Garcia family: Manuel, sr., aged 50, tenor; his wife, Joaquina Sitchès Garcia, soprano; their 20-year-old son, Manuel, jr., bass; their 17-year-old daughter, Maria (Marietta) Felicità, alto; Mme. Barbieri, soprano; Giovanni Crivelli, tenor; Felix Angrisani and Paolo Rosich, basses. "The Harmonicon," cited above, expressed surprise that so small a troupe should set out to produce opera. It adds, ungracefully: "But our trans-atlantic brethren have no experience in this kind of musical representation, and, therefore, will not perhaps be very nice."

Of the Garcia family, we need not speak in detail here. Suffice it to say, the elder Manuel had already enjoyed a wide career as a singer and a composer. He was a Spaniard who had identified himself with Italian opera. His wife had appeared in minor roles in Paris and "made an unsuccessful attempt in the same," according to "The Harmonicon," "in London." Their daughter, Maria, had been on the stage from her fifth year. She had made her debut in London at Her Majesty's Theatre on June 7, 1825, which year also witnessed her advent across the Atlantic. She was then on the threshold of a marvelous career, which was prematurely to be cut short by death eleven years hence. Their son, Manuel, jr., was still a novice. He was to make his first appearance on the stage on the opening night of his father's first season in America. The younger Crivelli (the "New-York Evening Post" gives his first name as Giovanni) had sung previously to his New York engagement in secondary parts at the King's Theatre in London. Paolo Rosich had an occasional appearance in London in 1824, and, though re-engaged for the next season in 1825, at a salary of £ 50, did not return to the boards. Angrisani was an experienced singer, of whom "The Harmonicon" made no dis-

paraging comment. He had been a leading bass in the Italian opera at the King's Theatre, in London, from 1817 to 1821, and, perhaps, later.

Garcia, sr., also, had sung at the King's Theatre in London and was heard in Rossini's "Il Barbiere di Siviglia." "The Harmonicon" (1830, p. 248) said of him:

He was half worn out; if he had ever possessed the power of sustaining a note, it is now entirely gone and he endeavoured to conceal the defect by the utmost profusion of florid ornament. It must be acknowledged, however, that, in the novelty, variety, and taste of his divisions, he has been excelled by no tenor of our time; and if the power of multiplying beautiful roulades were sufficient of itself to constitute a great singer, he had every title to the distinction.

Dominick Lynch seems to have justified the trust vested in him by Price in his efforts to get together an adequate company, as it proved, for New York's first season of grand opera. Among the renowned singers he is said to have endeavored to engage were Mme. Pasta, Mme. Caradori-Allen, the young Signora Marinoni, and others. Mme. Caradori (afterwards Caradori-Allen) had made her operatic debut in the Italian opera at the King's Theatre in 1822, singing with Angrisani. She came to America in 1837. Returning to England, she sang in the first production of Mendelssohn's oratorio, "Elijah," at Birmingham, on Aug. 26, 1846, under the composer's direction. Sufficient evidences, indeed, of Lynch's "taste and refinement," as Dr. Francis characterized his qualities.

Whatever may have been the merits of the individual members of the troupe they started for America, setting a precedent which has never been eradicated. "The sums said to be secured to these persons," commented the same "Harmonicon," "are past belief, all circumstances considered. We have hitherto been the laughing-stocks of Europe, for the preposterous manner in which we pay foreign singers, but the ridicule will now be transferred to the Western continent — which we cannot credit — should actually prove true." The fortune of Dominick Lynch and the liberality of Stephen Price are reflected in these words.

Accompanied by Lynch, the company embarked on the packet ship, "New York," on or about Oct. 1, 1825, from Liverpool. On Oct. 28, the "New-York Evening Post" communicated the fact that berths had been erected, fore and aft, on the packet, for the accommodation of her passengers. The boat with its galaxy of singers, passengers and merchandise reached New York on Sunday evening, Nov. 6. As members of the Garcia-Lynch-Price opera troupe were also listed Señor and Señora Ferri, Don Fabian, Giuseppe Pasta, Giovanni Cardini and Cristofaro Constantino "of the Italian Opera." These names are not to be found in the casts of the operas performed by Garcia's company during its first and only season in New York.

On Nov. 17, the first announcement of the plans of the "Italian *troupe* (among whom are some of the first artists of Europe)" was published in the "Evening Post." On the editorial page of the same issue appeared a letter

reprinted from the "New York American." It explained the different types of arias in Italian operas and retold the circumstances surrounding the production of Europe's first opera, "Eurydice," by Ottavio Rinuccini [sic]. The communication was signed "Musæus." Query: was the letter inspired by Garcia and written by Price (or one of his assistants)?

Da Ponte was not slow in making the acquaintance of Garcia. He introduced himself as "the author of the libretto of Don Giovanni, and the friend of Mozart." Garcia is said to have embraced him, singing the beginning of the "champagne" aria, "Finch'han dal vino." No doubt, Garcia outlined his repertoire and the poet must have felt gratified in at least one of his secret ambitions to learn that "Don Giovanni" was a forthcoming production.

The season began at the Park Theatre on Nov. 29, 1825, with the first performance in America of Rossini's opera, "Il Barbiere di Siviglia," in Italian, as described above. The doors of the theatre opened at 7.30 p. m. The performance commenced at 8 o'clock and ended about half an hour before midnight. The opera itself was not entirely new to the theatre populace. It had been heard on the same stage six years earlier, on May 17, 1819, in an abridged English adaptation.

The orchestra at the Park Theatre for these opera performances was no "scratch" band, even though it was lacking in some of the instruments required by the operas rendered by the singers, and needed a piano to strengthen and unite its elements. The leader, who was also the principal violinist, was Nathaniel De Luce. His orchestra consisted of the following musicians: violins, Dumahault, Hill, Hollaway, jr., Milon, Moriere, W. Taylor; violas, Hollaway, sr., Nicolai; violoncello, Bocock, [Peter F.] Gentil, [P. K.] Moran; double bass, Davis, Greer; flute, [Francis] Blondeau, P. Taylor; clarinet, Beck, Mertine; bassoon, [John] Hornung; horn, Eberle, sr., Eberle, jr.; trumpet, [Raymond] Metz, Peterson; kettledrum, [John S.] Carroll; piano, [D. G.] Etienne. The first names or initials in brackets are supplied from the city directories of the time and may not be correct in all cases. Oboes, rare instruments in the New York orchestras of those days, were noticeably absent. One wonders, too, how De Luce, whose orchestra likewise lacked trombones, managed the supposedly horrific and fateful blasts on these instruments at the entrance of the ghost in "Don Giovanni!"

The personnel of the Garcia-De Luce orchestra was fairly international. De Luce was the regular leader of the Park theatre orchestra. His wife appeared here in the English adaptation of Weber's opera, "Der Freischütz," in 1825, creating the role of Aennchen, called Linda in the version. Among the musicians, W. Taylor was undoubtedly the William Taylor who had conducted concerts in New York and played the overture of Beethoven's "Prometheus" for the first time in New York, according to the announcement on the programme, on March 20, 1823. Etienne was another active musician who appeared in the capacity of an orchestral leader and participated on many programmes. During the 40's, he figured both as a soloist and conductor of The Philharmonic Society of New York. As a composer he

published a number of piano pieces. Gentil was probably the same who gave concerts and appeared as a conductor. P. Taylor was very likely the P. H. Taylor, a noted flute soloist during the first quarter of the century. Hornung, the bassoon player, according to the city directory, was also a grocer. Who the Eberles were is doubtful; a Jacob Eberle, musician, appears in the directories for 1825, a Fredrick in 1826.

From the start, Garcia showed himself an enterprising impresario. Said the "New-York Review and Atheneum Magazine" (Dec., 1825):

Signor Garcia has shewn great judgment in the selection of the first opera. The music of "Il Barbiere di Siviglia" has always been extremely popular. . . . The music. . . is of the sort which is almost immediately appreciated by the most unpractised ear (provided it be naturally a good one), and fixes itself firmly in the least retentive memory.

The choice of "Il Barbiere di Siviglia" was the more appropriate when we recall that Garcia himself created the role of the Count Almaviva at the original production of the opera at the Teatro Argentina in Rome on Feb. 5, 1816.

For his repertoire, Garcia had chosen only such operas which, with exception of two, had proven unmistakable successes in Europe. In course of his season he brought out no less than seven standard Italian operas and two of his own composition. Rossini was then the foremost operatic composer in Europe, and Garcia, besides playing his "Il Barbiere di Siviglia," put on his "Tancredi," "Il Turco in Italia" and "La Cenerentola" which in numerous English adaptations was one of the most popular operatic productions in New York for nearly half a century. He mounted also Zingarelli's "Romeo e Julietta" and Mozart's "Don Giovanni."

After playing Rossini's "Il Barbiere di Siviglia" five times, Garcia essayed what in modern journalese phraseology is designed a world premiere. It was an Italian opera in two acts, "L'Amante Astuto," the music of which was written by Garcia himself to a libretto by his basso buffo, Paolo Rosich. On April 25, 1826, Garcia brought forward another world premiere, his own "La Figlia dell' Aria," for which Paolo Rosich had again provided the libretto. This opera, founded on the story of Semiramis, has been consistently confused by all writers on the subject, including Krehbiel, with Rossini's "Semiramide" and ascribed to the swan of Pesaro. Garcia never played Rossini's opera. It was first introduced in New York at Palmo's Opera House on Jan. 3, 1845.

Although the season began auspiciously, local interest in the novelty of opera gradually waned. The company, generally, played on Tuesdays and Saturdays, alternating with English drama and comedy on the other nights. The performances usually began at 7.30 o'clock. The prices of admission were: boxes, \$2; pit (orchestra) \$1; gallery, 25 cents. An increase in prices, however, was found necessary and a new scale was allocated accordingly, 1st and 2nd tier boxes, \$2; 3rd and 4th tier, \$1; pit \$1; gallery, 25 cents. The practice of selling opera librettos of a performance began on the first night: "Books of the opera can be procured at the theatre — price 37¾ cents," read

the advertisement in the newspapers. The season came to a close on Sept 30, 1826, with a performance of the season's initial production, "Il Barbiere di Siviglia." The total receipts for the ten months were \$56,685. The largest attendance after the opening night, paid \$1,962; the smallest, \$250. The opening night netted \$2,980.

Nine operas were performed. "Il Barbiere di Siviglia" was the company's best asset. It was played twenty-three times. According to most writers 79 performances were given; according to Miss Singleton, 76. The present compiler tabulates 80 complete performances and one split bill, including two benefits. The record for the season is as follows:

1825 — Nov. 29; Dec. 3, 6, 10, 13, "Il Barbiere di Siviglia"; Dec. 17, 20, "L'Amante Astuto"; Dec. 24, 27, "Il Barbiere di Siviglia"; Dec. 31, "Tancredi."

1826 — Jan. 3, 10, 17, "Tancredi"; Jan. 21, "Il Barbiere di Siviglia"; Jan. 24, Feb. 4, "Tancredi"; Feb. 7, 11, 14, 18, "Otello"; Feb. 25, "Il Barbiere di Siviglia"; Feb. 28, "Tancredi"; March 2, "Otello"; March 4, one act of "Il Barbiere di Siviglia" and "Otello"; March 7, "Otello"; March 11, "Tancredi"; March 14, "Il Turco in Italia"; March 18, "Tancredi"; March 21, 28, "Il Turco in Italia"; April 1, "Il Barbiere di Siviglia"; April 4, "Tancredi"; April 8, "Otello"; April 10, "Il Turco in Italia"; April 15, "Il Barbiere di Siviglia"; April 22, "Tancredi"; April 25, 29, May 2, "La Figlia dell' Aria"; May 6, "Il Barbiere di Siviglia"; May 9, "La Figlia dell' Aria"; May 13, "Otello"; May 16, "Il Barbiere di Siviglia"; May 23, 27, 30, "Don Giovanni"; June 3, "Il Barbiere di Siviglia"; June 6, "Otello"; June 10, "Don Giovanni"; June 17, "Il Barbiere di Siviglia"; June 20, "Don Giovanni"; June 24, "Tancredi"; June 27, "La Cenerentola"; July 1, "Tancredi"; July 3, "Il Barbiere di Siviglia"; July 10, "La Figlia dell' Aria"; July 12, 14, "La Cenerentola"; July 17, "Otello"; July 19, "Il Barbiere di Siviglia"; July 21, "Don Giovanni"; July 24, "La Cenerentola"; July 26, "Romeo e Giulietta"; July 28, "Don Giovanni"; July 31, "Romeo e Giulietta"; Aug. 2, "Tancredi"; Aug. 3, 4, "Il Barbiere di Siviglia"; Aug. 7, "La Cenerentola"; Aug. 9, "Don Giovanni"; Aug. 11, "Il Barbiere di Siviglia"; Aug. 12-28, theatre closed; Aug. 29, "La Figlia dell' Aria"; Sept. 2, "La Cenerentola"; Sept. 5, "Don Giovanni"; Sept. 9, "Otello"; Sept. 12, "Il Barbiere di Siviglia"; Sept. 16 (benefit of Manuel Garcia, jr.), "Il Barbiere di Siviglia"; Sept. 19 (benefit of Mme. Garcia), "Il Barbiere di Siviglia"; Sept. 26, "Romeo e Giulietta"; Sept. 30, "Il Barbiere di Siviglia."

No performances took place on Jan. 7, 1826; Jan. 14, 28 and 31; April 18, and May 20, on account of the indisposition of Manuel Garcia, sr. He announced a benefit for himself on Sept. 23, with "Tancredi," but cancelled the performance, because of illness. On June 13, 1826, and July 8, Signorina Garcia was indisposed and no performances were given. Dr. Francis, who

attended the Garcia family, asserted that its members "possessed good constitutions and took little physic."

When Garcia's season ended on the night of Sept. 30, 1826, the redoubtable impresario decided to try his fortunes in Mexico. He departed with his company to Mexico City, where he played with his troupe until 1828. He left his daughter, Maria, behind. Of his singers, Angrisani and Rosich only seem to have returned to the scene of their first American triumphs, for both reappeared with Mme. Feron at the Bowery Theatre two years later, in 1828.

Maria Garcia remained in New York because she had been married before the French consul on March 23, 1826, to a French merchant, named Eugene Malibran, by which name she subsequently became best known. (J. G. Prod'homme gives M. Malibran's Christian name as Louis.) Maria was eighteen years of age at the time of her marriage. Her husband was several decades her senior. His affairs were in a bad state and the marriage proved to be an unhappy one for the girl, whom the "New-York Evening Post" described as a "cunning pattern of excelling nature." She acquired a knowledge of English and appeared in the English ballad operas, "The Devil's Bridge" and "Love in a Village," at the Bowery Theatre. She was paid \$500 for each performance, approximately the same sum she received at the height of her career in Paris and Naples. She — the great contralto! — also sang on Sundays with the choir of Grace Church in New York.

Toward the end of the year, Maria Garcia, now Mme. Malibran, decided to return to Europe — to quit the American continent and her superannuated spouse. Her farewell performance took place at the Bowery Theatre, not, as usually stated, on Sept. 28, 1827, but on Oct. 29, 1827, a month and a day later. On Sept. 28, the twelfth performance of an Asiatic ballet with the same title as Boieldieu's opera, "The Caliph of Bagdad," and with music by Rossini (!), was danced. On the occasion of her farewell appearance Mme. Malibran sang the first performance in America in English of Boieldieu's two-act opera, "Jean de Paris," which had been just introduced in New York in the original French version at the Park Theatre on Aug. 6 of that year. A miscellaneous programme of vocal compositions in Italian, Spanish and German rounded out the evening's bill. Worthy of note is the fact that she sang in German the aria, "Und ob die Wolke sich verhülle," from the third act of Weber's opera, "Der Freischütz."

Mme. Malibran arrived in Paris sometime toward the end of November. She soon made the acquaintance of Charles de Beriot, a clever young violinist, aged twenty-five. A mutual attachment sprang up between them. Fortunately for Maria, rumors and news travelled slowly across the Atlantic. At any rate, they were very late in reaching Malibran, who, obligingly, as it were, had remained behind at 86 Liberty Street, New York — unless, indeed, Maria Felicita ran away. When, at length, his sentiments were sufficiently roused, he went in pursuit of his prima donna wife. He set out for Paris in December, 1830. Thereupon Mme. Malibran began to institute proceedings for divorce. To aid her cause, she sought the legal advice of Lafayette, the

dignified soldier and statesman of seventy-odd years, whose knowledge of American law would prove an asset to the prosecution. J. G. Prod'homme published in "The Chesterian" (London, Sept., 1919) a resumé of the affair based upon certain unpublished letters. Eleven letters of the correspondence which passed between Mme. Malibran and Lafayette are now in the Library of Congress, Washington, D. C. They were made public in "The Chesterian" (nos. 44-45) in 1925, by Mr. Carl Engel, head of the Music Division of the Library of Congress.

The success of Italian opera in New York did not deter the managers of the English opera companies. On the contrary, they were bold enough to vie with it in the presentation of at least three of its best examples in English versions. "Il Barbiere di Siviglia" was revived, and "Don Giovanni," in Sir Henry Rowley Bishop's vile adaptation, followed at the Chatham Theatre on May 29, 1826. Mozart's "Le Nozze di Figaro," though not in Garcia's repertoire, was a representative Italian opera which was resuscitated in English in New York and elsewhere. A host of excellent singers, among them Mrs. Hackett, Mrs. Austin, Mrs. Knight, Mrs. Sharpe, Miss Kelly, and Messrs. Pearmann, Philipps, Incledon and Charles Edward Horn in turn invaded the local theatres to the delight of all who subscribed to the opinion of the writer in the "New-York Literary Gazette and Phi Beta Kappa Repository." They succeeded, at any rate, in delaying the reoccurrence of organized Italian opera in New York for nearly six years.

Weber's opera, "Der Freischütz," was performed in English on March 2, 1825, at the Park Theatre, in advance of Garcia's arrival. Weber's "Abou Hassan" (invariably misspelt "Abon Hassen") came on Nov. 5, 1827. Other operas performed between Garcia's period and the advent of the next season of Italian opera in New York were: "The Castle of Andalusia," "No Song, No Supper," "Fontainebleau," "Alfred the Great," "Artaxerxes" and "Dido." The revival of Cherubini's "Lodoiska" introduced an astonishing proceeding. The overture of the opera was wedged into the opera itself, and to its fine strains, two of the principal male characters fought a much advertised broadsword combat!

Although grand opera was an innovation for New York's theatre-going public, it was no new form of entertainment in the United States. As far back as 1791, a company of French actors and singers produced drama, opera and ballet at the Théâtre St. Pierre in New Orleans. A more pretentious structure, called the Théâtre St. Philippe, after the name of the street on which it stood, and owned by a Frenchman, named Croquet, was erected in 1808. Three years later, in 1811, one John Davis, from St. Domingo, came to New Orleans and built of brick the Théâtre d'Orléans, which was opened in 1813. Within four years, it was destroyed by fire. The undaunted John Davis at once conceived a new project, and reared at the cost of \$180,000 a more substantial structure on the spot of the old theatre, retaining its name. The people of New Orleans heard, among others, such operas as Paisiello's setting of "The Barber of Seville," Zingarelli's "Romeo and Juliet," first introduced

in New York in Italian by Garcia, and Cherubini's "*Les Deux Journées*." In New York, a so-called American opera, "*The Archers of Switzerland*," composed by Benjamin Carr, to a libretto by William Dunlap, had been performed on April 18, 1796. In the same year, on Dec. 19, another American opera, by Pellisier, was tried out. These operas, however, were not of the type with which Garcia made America acquainted. The list can be lengthened by several other interesting American specimens. They are described in O. G. Sonneck's "*Early American Operas*." (Consult the bibliography included in the present work.)

In the New York theatres, the operatic pieces by Samuel Arnold, Stephen Storace, Sir Henry Rowley Bishop, William Shield, Michael Kelly, Joseph Mazzinghi, and others had repeatedly delighted the populace. Even an English version of Rousseau's "*Pygmalion*" had gone over the boards. Mozart's "*Le Nozze di Figaro*," in Bishop's perversion, gave New York an idea of the composer whose sacred music had figured on many a local concert. But none of these productions, least of all Mozart's opera, were attempts at grand opera in Garcia's manner, but makeshifts adapted, pruned and spliced to fit the exigencies of the companies performing them. They were, in form, little better than modern musical comedies, abounding in spoken dialogue and other stage business. Arias which taxed the powers of the singers were omitted and popular airs of the day inserted to replace them. The performances usually began at 7.30 o'clock and the evening's entertainment was rounded out with either a curtain-raiser or an after-piece. Sometimes both figured on a bill. This procedure explains how an opera like Mozart's "*Le Nozze di Figaro*," which in a regular European opera house filled the entire evening, was billed in America with fore and after comedies and farces. Most writers on this subject have ignored this phase of theatrical production and created an erroneous impression when noting the first performance of a grand opera during the early years of opera in America.

French opera next claimed the attention of New York. It followed closely upon the departing shadow of Italian opera. On July 13, 1827, a French company from New Orleans opened at the Park Theatre with Nicolo's opera, "*Cendrillon*," introducing a new foreign element in the operatic life of the city. There was a patronage for French opera in New York at the time, not extensive, perhaps, but sufficient to warrant the risk of bringing a company from the West. French musicians had played in Garcia's orchestra. Two of its members, Messrs. Etienne and Gentil, were both active independently of each other and had arranged concerts for the local French Benevolent Society and for other purposes. Other French names are to be met on the roster of the next larger Italian venture.

All writers on opera in New York have either ignored this first season of French opera or glossed over it with a mere mention. The company was composed of Mesdames Millon, Parodole and Chollet and MM. Alexandre, Blonze, Gontier, Notaire, and Richard, among others. Their repertoire included, besides French dramas, farces and vaudevilles which prefigured on

every bill, the operas, "Cendrillon," "Les Deux Journées," "Joconde," "Ma Tante Aurore," "La Dame Blanche," "Le Caliph de Bagdad," "Le Maçon," "Le Petit Chaperon Rouge," "Aline, Reine de Golconde," and others. (For a partial list, consult the chronology, appended to this work.)

In the fall of the year, Mme. Malibran made her farewell appearance in America and departed for France. She was rejoined in Paris by her parents late in the autumn of 1828. Her divorce from Malibran was finally granted by the French courts on March 26, 1836. Three days later she married De Beriot. But fate laid a heavy hand on her. On Sept. 23 that year, she died in Manchester, England, from the effects of a fall from a horse.

To return to opera in New York in 1827 — on Dec. 24, Paer's opera, "Il Fuorusciti di Firenze," was performed at the Bowery Theatre, in English, under the title, "The Freebooters."

In 1829, Italian opera was announced by Mme. Feron, Mme. Brichta, Charles Edward Horn, Rosich, and Angrisani at the Bowery Theatre "for 5 nights only, previous to their departure for Europe." The singers had been living in New York, singing at concerts and appearing on programmes of sacred music, called "oratorios." The days of performance were to be Monday, Thursday, and Saturday. The opening night was April 20, 1829. An operatic piece, "Il Trionfo de la Musica" (also known as "Il Fanatico per la Musica"), was given for the first time in America. William Taylor, who had been a violinist in Garcia's orchestra, conducted. The newspapers reported favorably on the performance. Rosich, in particular, was singled out for especial laudation. The "Morning Courier and New-York Enquirer" said of him the next day:

And who had forgotten Rosich? jovial, facetious Rosich — the Bartolo of the Garcia troupe. He is a host of himself, and one glance at his jolly face, and one of his buffo songs, are worth [sic] a ticket of themselves.

The same paper on the 20th declared, "... we are well satisfied that the house on Thursday will present as great a display ..." But was there a performance on Thursday, the 23rd? An examination of the contemporary papers discloses no record of one. A performance was announced for Saturday, the 25th. The same problem confronts the investigator. On Monday night, the 27th, Mme. Feron's benefit took place. A one-act operetto, "The Quartette," in English, by C. E. Horn, received its initial rendition, and "Il Trionfo de la Musica" was repeated. On the ensuing Wednesday, the 29th, Horn's benefit took place with "an Italian opera" and the English adaptation of "The Marriage of Figaro." The advertisements did not reveal the name of the Italian opera; probably, "Il Trionfo de la Musica" was again sung. Thus ended the *stagione*.

Da Ponte meanwhile was not to be satisfied with but one season's fulfilment of his desideratum. He now brought his niece, Giulia Da Ponte, from Italy. She was a soprano, a pupil of Bagioli, and Da Ponte determined on

launching her on an operatic career in America. She made her first appearance in a concert of instrumental and vocal selections at the Bowery Theatre in New York on March 31, 1830, assisted by Rosich and Angrisani, who apparently had not departed for Europe, a Mr. Hagenmacher, a Mr. Metz (the same who played in Garcia's orchestra?), and others. The Frenchman, Etienne, who was ubiquitous in all the city's musical affairs, was at the piano. A lecture on "Shakespeare's Early Days" introduced the evening's programme. A farce, "Wm. Thompson," closed the entertainment.

The "New-York Evening Post" the following day reported:

The gifted debutante fully realized the expectations of her friends, and judging from the impression it made upon her audience. . . it must be pronounced complete.

With the help of his niece, Da Ponte ventured in putting on an Italian opera. For the signorina's second appearance, he revived his pasticcio, "L'Ape Musicale," which had been performed in Vienna forty-one years earlier, in 1789. The performance took place at the Park Theatre on April 20, 1830, "after being delayed from night to night," as the "Morning Courier and New-York Enquirer" (April 20, 1830) informed its readers, "in consequence of the Opera being in a fit state for representation." Nevertheless, the young singer "drew a full and fashionable house." The "New-York Evening Post" reported:

She was welcomed with deafening applauses, and her performance increased the favorable impression already made.

But a note of concealed diffidence marked the criticism of her performance. The "Morning Courier and New-York Enquirer" (April 22, 1830) said:

The second effort of the Signorina Da Ponte was altogether happier and more successful than her first.

The programme which her uncle devised for the occasion was ill-assorted. The "Morning Courier and New-York Enquirer" severely denounced its heterogeneous array of selections. Among other pieces, she sang an aria from Rossini's "Semiramide."

On her third appearance, Giulia took a benefit. A concert was arranged on April 29, 1830, at the Park Theatre. She sang arias from "L'Inganno Felice" and "Francesco da Rimini" and repeated the excerpt from "Semiramide." A comedy, "Popping the Question," opened the programme; a farce, "My Master's Rival," closed it. A "strong and effective" chorus took part and Rosich assisted.

She again appeared in public on May 10, 1830, at the Park Theatre, at Rosich's benefit. She was featured with Mrs. Austin and sang a duet with Angrisani. The programme was the usual miscellaneous musical hotchpotch. The next night saw Giulia singing at the annual spring concert of the New-York Musical Fund Society at the City Hotel. The artistic fraternity surrounding her included Mrs. Knight, Rosich, Angrisani, and a pianist, Miss Sterling, among others.

Elson ("The History of American Music," p. 102) calls the Signorina Giulia Da Ponte a good soprano; on what authority he fails to indicate. She seems not to have sustained herself before the public. As Ireland says ("Records of the New York Stage," p. 627), she "gracefully retired into the more congenial shades of private life." So, her uncle's second dream of Italian opera in New York passed like a mirage.

New York at this time was no longer a city of average size. It had reached a plane, from which a prophetic vision of its present greatness was no idle dream. It had become the commercial and trading centre of the East and was already looked upon as a rival of the principal cities of Europe. In 1820, New York state became the largest in population in the union. The census figures were set down as 1,372,111. In 1800, New York had been third, Virginia being first and Pennsylvania second. Ten years later, it was second, with a population of 959,049, being exceeded by Virginia's 974,600. In 1830, the census reached the then staggering count of 1,918,608. In the decade between 1820 and 1830, the population of New York city almost doubled. The limit of its fashionable residential section was Warren Street, and the Broadway stage coaches did such a thriving business that a regular line of stages was established between Bowling Green and Bleecker Street in 1830.

In 1825, the year of the introduction of grand opera in New York, John Quincy Adams, of Massachusetts, son of the second president, was inaugurated as the sixth President of the United States, with John C. Calhoun as vice-president and Henry Clay, of Kentucky, as the secretary of state. On Oct. 6, five days after Garcia sailed from Liverpool, the Erie Canal in New York was completed. De Witt Clinton was the governor of the state. The year saw the opening of the Sante Fé trail, as a result of the strenuous efforts of Senator Benton of Missouri, while Great Britain hailed the operation of Robert Stephenson's first steam locomotive over the Stockton and Darlington Railway in the north of England.

In 1830, the "Euterpeiad" (New York, p. 86) wrote:

There has been no Opera at [the Park Theatre] since the opening of the present season; and nothing, therefore, would appear to require a passing notice from us at this time. . .

Opera we shall have, undoubtedly, during the present autumn and coming winter. For it is not the character of the managers of this house to suffer the public taste to remain ungratified in any respect. . .

A footnote (on p. 148) definitely declared:

Opera in New York is now under a cloud; perhaps all the patronage is reserved for Cinderella.

This was Rophino Lacy's English adaptation of Rossini's "La Cenerentola." Lacy's version proved an unprecedented success and was performed at the Park Theatre as late as 1845. It was one of the main pieces in the repertoire

of the English opera companies which played unintermittently during the trials and vicissitudes of Italian opera.

Da Ponte was, however, not disheartened by his recent ill-luck:

Two distinguished performers, one tenor, the other bass, have been engaged at Venice, through the exertions of professor Da Ponte. . .

said the "Euterpeiad" on June 1, 1830 (p. 27). His restless disposition is even reflected in his moving about the city from house to house. During the preceding six years he changed his place of residence no fewer than five times. He had been an unsuccessful merchant in Elizabethtown, N. J., in 1805 and the cities beyond the Hudson were no mere names to him. He now turned his eyes to Philadelphia.

An Italian drama which his son, Lorenzo L. Da Ponte, had written for his cousin, Giulia, seems to have been considered for production in the Quaker City. For this drama, the elder Da Ponte arranged an interpolation, "something similar to the one in Shakespeare's Hamlet," with music selected by him from Rossini, Vaccai, Generali, Mercadante and Mozart. Was the piece his "L'Ape Musicale" again? Whether or not the younger Da Ponte's drama was performed in Philadelphia, the present writer has not been able to learn. The younger Da Ponte was also a professor of Italian in New York, teaching in the University of the City of New York for a number of years prior to his death in 1840.

English opera now emerged triumphant. The Italian Opera House became the National Theatre. Many eminent singers arrived from Europe and new musical dramatic pieces were tried out. Barnet's opera, "The Mountain Sylph" was mounted at the Park Theatre on May 11, 1835. Bellini's "La Sonnambula" was heard there in English on Nov. 13, 1835. Auber's "Le Dieu et la Bayadere," under the title, "The maid of Cashmere," was interpreted at the National Theatre, late Italian Opera House, on Oct. 3, 1836. Among the singers who were newly welcomed was Mme. Caradori-Allen, whom Dominick Lynch endeavored to secure for Garcia. In 1838 came Richings and later his daughter, Caroline, who gave readings of Longfellow's "Hiawatha." Then the Seguins with Miss Jane Shireff and Mr. Wilson drew full houses at the National Theatre. In 1839, New York became acquainted with an arrangement of Beethoven's only opera, "Fidelio," which enjoyed a run of fourteen consecutive nights. Braham, the once popular English singer and composer of operettas, also appeared in America at this time, singing in concerts at Niblo's Garden before approving audiences.

The setback which Italian opera had just experienced in New York was only temporary — like the lull which precedes a coming storm. Phoenix-like and irrepressible, it showed its countenance in 1832 and spread its wings over the Richmond Hill Theatre. Da Ponte was its oracle; one Giovanni Battista (?) Montessoro, a tenor (was he the tenor to whom the "Euterpeiad" referred?), its prophet.

The company opened at the Richmond Hill Theatre on Oct. 6, 1832, with Rossini's "La Cenerentola." It was a regularly equipped opera organization, the second of its kind in New York. The roster of singers included, among others, Adelaide Pedrotti, Albina Stella, Mme. Brichta (she, too, apparently, had remained in America), Lorenza Marozzi, Enchritta Salvioni, Teresa Verducci, Signora Saccomani, Montessor himself, Signor Fornasari, Giuseppe Corsetti, Francesco Sapignoli, and Signor Orlandani.

The orchestra was under the able direction of Bagioli and the leader was the violinist, M. Rapetti, afterwards conductor of the orchestra at the Astor Place Opera House, New York, and a soloist of the Philharmonic Society of New York. There were twenty players, among them the trombonist Cioffi, whose performances of solos afterwards became notable in New York. The orchestra also boasted of two oboes, the first to be heard in the city. An anonymous but ostensibly well-informed writer in the "New-York Mirror" (Jan. 3, 1834, p. 211) wrote:

... we have had a specimen of what a band ought to be, in that led by Rappetti, at the Richmond-hill theatre, the best, we do not hesitate to say, that ever played dramatic music in America.

The Richmond Hill Theatre gloriously changed its name to the Italian Opera House. On April 10, 1833, the company transferred its activities to the American or Bowery Theatre. On Dec. 14, 1832, Signor Rapetti took a benefit with the sixth performance of Bellini's "Il Pirata." The season ended, according to the announcement, on Dec. 21, 1832. The next day the company performed Rossini's "Mosè in Egitto," in concert form as an oratorio, at the Masonic Hall, New York. The opera-oratorio was repeated by them on Jan. 5, 1833, in the Assembly Room of the City Hotel, New York. On Jan. 2, 1833, the soprano, Adelaide Pedrotti, took a benefit with Mercadante's "Elisa e Claudio." On the 10th, Montessor followed with a manager's benefit at the Bowery Theatre with "Il Pirata." On the 12th, the company sang its farewell in "Elisa e Claudio" and departed to Philadelphia to inaugurate there at the "Italian Opera-House, late Chestnut Street Theatre" on Jan. 23, 1833, with "Elisa e Claudio" the first season of Italian opera in the city founded by William Penn (W. G. Armstrong, "A Record of the Opera in Philadelphia," p. 21).

The company returned to the American or Bowery Theatre on April 10, 1833, and played until May 11, 1833, closing with the first performance in America of Rossini's "L'Inganno Felice" and the second act of "Il Barbiere di Siviglia." On May 9, 1833, Montessor took a second benefit. "Il Barbiere di Siviglia" was performed and the first music from Meyerbeer's pen was, according to the bill, heard in America. The overture of his "Il Crociato in Egitto" was played by the orchestra. Montessor reimbursed himself with the proceeds of a third benefit on May 16, 1833. Rapetti was last in line with a benefit concert on the 27th at the Masonic Hall, New York.

Philip Hone, one-time mayor of New York and afterwards a box-holder at Montessor's Italian Opera House, was not impressed with the company's leading prima donna. He was severe in his strictures to the point of ungallantry. It seems he had been invited to a reception in Park Place, and there met, as he underscored her in his diary (Nov. 13, 1832), "*The Pedrotti*, the *prima donna* of the Italian opera." Apparently, she had declined an invitation to sing for the guests, whereupon our diarist found her to be "wretchedly out of place, with her immense vulgar figure, staring eyes, and tawdry dress, amongst the lovely, modest, and graceful women with whom she was associated. And she refused to sing, too, after Mrs. Parish and Helen McEvers had kindly set her the example. If she did not sing, why was she there? And then the elegant amateurs of Italian music pretend to compare this woman to Fanny Kemble; nay, pretend to say that, independently of her singing, she plays better and has more grace! She is no more comparable to her than I to the Apollo Belvidere, a sunflower to a violet, a cart-horse to the Bussorah Arabian, an ale-house sign to a landscape of Claude, or Jane, our chambermaid, to Mrs. Gardiner Howland."

Montessor's company gave about fifty performances, not including benefits and concerts. He introduced in America for the first time four operas, Rossini's "*L'Italiana in Algeria*" and "*L'Inganno Felice*," Mercadanté's "*Elisa e Claudio*," and Bellini's "*Il Pirata*." They represented the company's chief productions. The other operas in its repertoire were "*La Cenerentola*" and "*Il Barbiere di Siviglia*." After the collapse of the enterprise, not a few of its singers and instrumentalists settled in New York.

As in 1827, French opera again trailed the Italian season. A strong company from New Orleans engaged the Park Theatre in August, 1833. They gave New York its second glimpse of the French form of opera. As before, writers on local operatic matters have ignored their productions. They gave the first performance in New York of "*Le Philtre*" and "*La Fiancée*," both by Auber, Hérold's "*Zampa*," Rossini's French opera, "*Le Comte Ory*," and Castil-Blaze's pasticcio, "*Les Folies Amoureuses*." New York also heard from them "*Fra Diavolo*" and "*La Dame Blanche*" in their original French versions. The company played in Philadelphia in September.

The Italian and French opera performances were not without a beneficial effect on local musical dramatic productions in English. The merits of the foreign renditions created an artistic standard by which the English performances were measured — and the latter were found wanting in method and in presentation. The "*American Monthly Magazine*" (New York, 1833, p. 191) observed this condition. It said, in this serpentine manner:

We had begun to congratulate ourselves and the public that a taste for the science of music had sprung up among us, and that the light and frivolous tinkling which had so long pervaded our drawing rooms, would soon give place to a better state of things; — that mere melody however excellent in itself, as far as it goes, would now be conjoined with harmony, delighting the imagination as well as the ear, and that the *remembrance* of our musical entertainments would remain with us, on which to employ the scrutiny of criticism, thus giving a

mental treat as well as a mere gratification of the senses, instead of a repetition of those evanescent pleasures which are forgotten with the sounds that gave them birth, leaving not an impression behind, which could convey the idea of an artist's hand, or of a composer's skill. We hailed with the most sincere pleasure the prospect of the efforts of those children of harmony, the Italians, in our city, and every day added to the satisfaction of our minds on finding that their first performances were attended with crowded houses in the certain expectation that our taste for that most social of all accomplishments would now rise in dignity, and change from rude noises to refined and bewitching sounds.

A desire for more genuine operatic works, in contrast to the current mutilated versions and dramatic pieces interspersed with songs and choruses, was beginning to make itself felt. Weber's "*Der Freischütz*" was put on with great scenic display. The incantation episode, in particular, afforded an opportunity for stage management and caused a sensation. Meyerbeer's "*Robert le Diable*," in an English adaptation by Rophino Lacy, was another work of this type. Auber's "*Fra Diavolo*" and his "*Masaniello*" next intrigued the managers. Boieldieu's "*La Dame Blanche*" also held the boards effectively, under the title, "*The White Lady or The Spirit of Avenal*," in an English translation by John Howard Payne, the author of the words of "*Home, Sweet Home*." Even Mozart's opera, "*Die Zauberflöte*," in an arrangement by the indefatigable Charles Edward Horn, was not too much to attempt. Other instances might be enumerated. "Nothing," as Arthur Elson said ("*The History of American Music*," p. 102), "was too high game for the 'adaptors' to fly at." Such was the state of operatic affairs in New York when the next season of Italian opera followed closely upon the financial failure of Montessor's enterprise.

The year 1833 was not to close ignominiously with Montessor's fiasco. Before the lapse of many months, New York was to behold a building devoted exclusively to the production of grand opera, *i. e.*, Italian opera. Da Ponte was once more the leading spirit of the movement. He, now a bookseller at 336 Broadway, had succeeded in interesting several wealthy New Yorkers to support a theatre of this kind. Not to repeat the catastrophe which befell the former undertaking with Montessor, he persuaded them, in the bargain, to finance this latest venture. Among the "backers," as they would nowadays be called, were Philip Hone, once a mayor of New York, and Da Ponte's old stand-by and friend, Dominick Lynch.

The new opera house was a handsome structure, erected at the corner of Church and Leonard streets. The name adopted by the Richmond Hill Theatre was transferred with justification to this edifice. It was known as the Italian Opera House.

On Sept. 15, 1833, the drawing for the stalls at the above house occurred. Philip Hone describes the event in his diary:

September 15, 1833. — The drawing for boxes at the Italian Opera House took place this morning. My associates, Mr. Schermerhorn and General Jones, are out of town, and I attended and drew No. 8, with which I am well satisfied. The other boxes will be occupied by the following gentlemen: Gerard H. Coster, G. C. Howland, Rufus Prime, Mr. Panon,

Robert Ray, J. F. Moulton, James J. Jones, D. Linch, E. Townsend, John C. Cruger, O. Mauran, Charles Hall, J. G. Pierson and S. B. Ruggles.

They constituted, under the circumstances, New York's first horseshoe circle.

The house opened on Nov. 18, 1833. Ritter gives a careful description of the interior ("Music in America," p. 208):

The auditorium was different in arrangement than any hitherto seen in America. The second tier was composed entirely of private boxes, hung with curtains of crimson silk; and the first tier communicated with the balcony and pit, thus making the first advance toward the long-desired privilege of the ladies occupying that portion of the house. The whole interior was pronounced magnificent, and the scenery and curtains were beautiful beyond all precedent. The ground of the front-boxes was white, with emblematical medallions and octagonal panels of crimson, blue, and gold. The dome was painted with representations of the Muses. The sofas and pit-seats were covered with damask, and the floors were all carpeted.

The opera of the gala opening was Rossini's "La Gazza Ladra," performed for the first time in America. "Il Barbiere di Siviglia" was revived on the 25th. The first novelty arrived on Dec. 16, 1833, Rossini's "La Donna del Lago," founded on Sir Walter Scott's poem, "The Lady of the Lake." Cimarosa's "Il Matrimonio Segreto" followed on Jan. 4, 1834. Pacini's "Gli Arabi nelle Gallie" came on the 20th. On Feb. 10, the fourth novelty, Rossini's "Matilde di Shabran," with a miscellaneous musical programme, was forthcoming. In April, the company went to Philadelphia and played at the Chestnut Street Theatre, returning to New York on May 24. The months of June and July were almost entirely devoted to benefits. On July 22, Clementina Fanti, the prima donna of the troupe, sang in concert at Niblo's Garden, New York. Her colleagues followed her example and during the temporary cessation of the performances at the Italian Opera House, eked out their earnings by singing selections from Italian operas at this Germanic rendezvous of music and beer.

On Aug. 4, a concert was arranged for the benefit of Alberto Bazzini, the costumer of the troupe. Bellini's "La Straniera" was put on for its first American production on Nov. 10th, and on the 25th, Rossini's "Eduardo e Cristina" was first heard. The season terminated with a benefit for the manager on Dec. 23, with a double bill consisting of the last named opera and "L'inganno Felice."

The company was under the management of Rivafinoli and Da Ponte. Rivafinoli was probably the same with whom Da Ponte had dealings regarding Italian books ("Memorie," v. 3, p. 25). The principal singers were Clementina Fanti, soprano; Rosina Fanti, second soprano; Luigia Bordogni, mezzo soprano; Mme. Schneider-Maroncelli, contralto; Luigi Ravaglio and G. B. Fabi, tenors; and De Rosa and A. Porto, basses. The musical director was Carlo Salvioni, who took a benefit on March 22, 1834, when his opera, "La Casa da Vendere," followed by a miscellaneous musical programme, received its world premiere. On Feb. 1, 1834, he produced his Italian scene, "Coriolanus before Rome; or, Filial Love," for tenor solo sung by Luigi

Ravaglio and chorus "in full costume," between the acts of Pacini's "Gli Arabi nelle Gallie." The scene was repeated at the City Hotel on Feb. 15, 1834, at a concert for the benefit of Eugene Guillaud, who had been a clarinetist in Rapetti's orchestra at the Richmond Hill Theatre.

The season under Rivafinoli and Da Ponte lasted six months, ending on April 4. The management was re-organized and passed into the control of Porto, the bass of the company, and its treasurer, Sacchi. They re-opened on May 24, with several additions among the singers, the new members being Miss Julia Wheatly, an American and the daughter of the manager of the Park Theatre, and Signori L. Monterasi and S. Ferrero. The re-organized troupe played until Dec. 23, 1834, as noted above. The company put on Rossini's "L'Assedio di Corinto" on Feb. 6, 1835, and journeyed to Albany in April ("The American Musical Journal," New York, 1835, p. 144).

The orchestra consisted of twenty-five musicians: seven violins, two violas, two violoncellos, two double basses, two flutes, a third flute to replace oboe parts, two clarinets, one bassoon, two horns, two trumpets, three trombones, kettledrum and harp. Oboes were again absent. Boucher, the principal violoncellist, was the leader. He was afterwards one of the conductors of The Philharmonic Society of New York and occasionally appeared as a chamber music soloist on its programmes.

The new opera house incurred the displeasure of its subscribers. Ritter ("Music in America," p. 210) quotes a notice to this effect, which appeared in one of the periodicals of the time:

An opinion prevails pretty generally among opera-goers that the proprietors of this house are retarding the very object for which they built it by their injudicious retaining the whole second row of boxes. It is said that this arrangement operates injuriously in several ways, and that it would be much more advantageous to the managers to pay a rent fully equal to the interest of the capital invested on the building.

Ritter informs us (p. 212):

The manager paid no rent in cash for the house: but the proprietors reserved to themselves the exclusive use of twenty boxes in the second tier, with the privilege of a hundred and sixteen free tickets for each night, all transferable; which tickets, calculated at the same rate as the sofa-seats were the previous season, make sixty-eight representations, a sum equal to \$15,776.

A most preposterous deal! In it can again be seen Da Ponte's impractical business methods. Under such circumstances, financial prosperity could only have been the last thought.

Rivafinoli, as if in self-defense for the collapse of his management, published in the New York newspapers a table of the receipts and expenditures of his enterprise — a highly illuminating document. Too long to be reprinted here, it can be consulted in Ritter's "Music in America," p. 211-212. The total expenses for eight months amounted to \$81,054.98. Of this sum, \$9,476.54 was still due by the manager to different singers, chorus-singers, orchestra and other persons. The receipts aggregated \$51,780.89, which included the income derived from thirteen benefits, twelve concerts, one

oratorio performance and one rendition of a mass. Rivafrinol's deficit was \$29,275.09.

The whole undertaking seems to have disgruntled Hone. Having been a box-holder, one can suspect the source of his grievances. The picture which he gives of the time, in his diary (Nov. 11, 1835), and the attitude of the patrons of opera, as well as his criticism of the management of the opera company, is instructive:

... The avidity with which people crowd to hear these oratorios [as the concerts of sacred music were called, — not to be confused with its formal meaning], and the immense houses which Mr. and Mrs. Wood bring nightly to the Park, prove that the New Yorkers are not devoid of musical taste, notwithstanding that the Italian opera does not succeed, and the proprietors are about selling their opera-house (the neatest and most beautiful theatre in the United States, and unsurpassed in Europe); but there are two reasons for this, both of which savour much of the John Bullism which we have inherited from our forefathers. The first is, that we want to understand the language; we cannot endure to sit by and see the performers splitting their sides with laughter, and we not take the joke; dissolved in "briny tears," and we not permitted to sympathize with them; or running each other through the body, and we devoid of the means of condemning or justifying the act. The other is the private boxes, so elegantly fitted up, which occupy the whole of the second tier. They cost six thousand dollars each, to be sure, and the use of them is all that the proprietors get for their money; but it forms a sort of aristocratical distinction. Many people do not choose to occupy seats (more pleasant and commodious than they can find in any other theatre) while others recline upon satin cushions, and rest their elbows upon arm-chairs, albeit they are bought with their own money. These causes have prevented the success of the Italian opera, and I do not wonder at it. I like this spirit of independence which refuses its countenance to anything exclusive. "Let the proprietors," say the sovereigns, "have their private boxes and satin cushions; they have paid well for them and are entitled to enjoy them. We will not furnish the means of supporting the establishment, but go to the Park Theatre, where it is 'first come, first served'; where our dollar will furnish us with 'the best the House affords,' and where the Woods will provide us with that dollar's worth of something we can understand without the aid of a bungling translation."

Italian opera in New York went down completely. It lost its champion, too. Da Ponte died on Aug. 17, 1838, at the age of eighty-one, in the city for whose musical entertainment he had labored so assiduously during his last years. His theatre, the elegant Italian Opera House (renamed the National Theatre) likewise disappeared in ashes. On Sept. 23, 1839, at 5 o'clock in the evening, it burned to the ground, setting fire to the African Methodist Church on the opposite side of Leonard Street, the French church, De Saint Esprit, on the corner of Franklin Street, and the incomplete Dutch church on the same street, as well as a large number of dwellings.

The English productions of the next years differed in no wise from those already recounted. Operas by Balfe, Rooke, Benedict and others followed each other in rapid succession. Horn continued to be prolific as an operatic arranger and a composer of operas of his own, the most pretentious being "Ahmed al Kamel" (1840) and "The Maid of Saxony" (1842). Two other productions of this period need only detain us here. Rophino Lacy, whose version of Rossini's "La Cenerentola" as "Cinderella" haunted the wings of almost every local theatre like a hybrid afrit and dogged Italian opera when-

ever it threatened to take root, conceived for the Seguin troupe, in English, "a sacred music drama." The term suggests at once that which Wagner was later slowly to evolve by devious processes of philosophizing — and he was at this time preoccupied in writing operas on Italian and French models to test their effectiveness as vehicles for a music drama. Lacy's "sacred music drama," however, was a conglomerate pot-boiler. It was put on with scenery at the Park Theatre on Oct. 31, 1842, and proved a box-office attraction for many nights. The chorus which participated in the production numbered fifty-five and the orchestra, thirty-five musicians. The music was selected by Lacy from Handel and Rossini. What a team for the chariot of a muse! On Nov. 21, Handel's "Acis and Galatea" were crushed by "Polyphemus" at the Park Theatre.

French opera returned from New Orleans in 1843. The chief singer of the company was an inimitable Mlle. Calve, who captured New York as did her greater namesake in present-day memory. The company played from May to October, with interruptions, at Niblo's Garden and introduced in French the first performances of the Italian operas, "Lucia di Lammermoor," "Gemma di Vergy" and "Anna Boleyn," besides the French operas, "La Fille du Régiment," "Le Domino Noir," "L'eclair," "Le Pre aux Clercs," "Le Chalet," "Les Diamants de la Couronne," "L'Ambassadrice" and lesser works.

The vacillating interest in Italian opera in New York once more gathered momentum — this time as a consequence of the success of French opera. It was sponsored over the white table cloths of an Italian eating-house on Broadway near Duane Street, emblazoned with the dazzling French appellation, Café des Mille Colonnes — irony, forsooth, like the juxtaposition of Italian and French opera in the city. The guiding spirit was the proprietor of the establishment himself: short of stature, high in ideals and more than amply supplied with funds provided by hungry patrons. A new headquarters for Italian opera went up on Chambers Street, a little further north than the former Italian playhouse. Palmo's Opera House, he called it, and near enough to his Duane Street café for his musically sated opera guests to retire after the performance to satiate their material appetites and to aid unwittingly the box office of the opera house. The shrewd little restaurateur avoided the box system which caused such dissatisfaction at Da Ponte's Italian Opera House, and enhanced the interior with only two private boxes. The price of the seats was uniform throughout the house.

Palmo's season was inaugurated with éclat on Feb. 3 (not 2 or 5), 1844, with the first American production of Bellini's "I Puritani." All of the now traditional difficulties and problems of Italian opera in New York beset Palmo's efforts. Four years after its opening Palmo's Opera House was abandoned to be reopened under the name of Burton's Theatre. On Feb. 3, 1854, Shakespeare's "A Midsummer Night's Dream," with Mendelssohn's incidental music, sold the house out for a prosperous run.

The operas which Palmo introduced in New York for the first time, besides "I Puritani," were "Beatrice di Tenda," "Belisario," "Lucrezia Borgia," "I Lombardi," "Nina Passa per Amore," "Linda di Chamounix" and "Chiara di Rosenburgh."

While Palmo was seeking to delay the inevitable end, English opera in New York became more firmly intrenched with the American production of Balfe's still delightful English opera, "The Bohemian Girl," at the Park Theatre on Nov. 25, 1844, by the Seguin company. It was one of its principal successes until 1846 when it popularized Donizetti's Italian opera, "Don Pasquale," in English. The Seguin troupe toured the United States extensively and was a prototype of many subsequent travelling companies, such as the Emma Abbott Opera Co., Clara Louise Kellogg Opera Co., Parepa-Rosa Opera Co., Emma Juch English Opera Co., American Opera Co., National Opera Co., Castle Square Opera Co., the Italian San Carlo Opera Co. to-day, and others, bringing to countless cities and towns the operas which the larger centres are privileged to enjoy. These companies, for the most part, sang in English.

German opera was late in making its appearance in New York. It made up for this tardiness during the Damrosch regime at the Metropolitan Opera House. It made its entry in New York at Palmo's Opera House for a number of nights late in Dec., 1845, and early in Jan., 1846. All writers have overlooked this season. Weber's opera, "Der Freischütz," once so popular in English, was sung for the first time, as far as the present writer has been able to trace, in its original tongue on Dec. 8, 1845. Weigl's "Die Schweizer Familie," was an offering on Dec. 17th. For lack of patronage the season was short-lived.

Another German attempt was undertaken in 1855 at Niblo's Garden. Flotow's "Martha," which initiated at that theatre the transcontinental career of the English singer, Anna Bishop, in 1852, under Bochsá with whom she eloped, was performed in German on March 13, 1855. Adam's French opera, "Le Brasseur de Preston," was also in the repertoire in German.

A third effort was essayed in 1856 at the old Broadway Theatre. "Fidelio," the company's initial production, was then performed for the first time in New York, in German, on Dec. 29th. Lortzing's "Czar und Zimmermann" was tried out for its American premiere on Jan. 9, 1857. The same composer's "Alessandro Stradella" and "Undine" were put on in German on Sept. 20th and Oct. 9th, respectively, at Niblo's Garden.

A more ambitious season of German opera sought to establish itself in 1862 at 485 Broadway, Wallack's old theatre, renamed the German Opera House. Mozart's opera, "Die Entführung aus dem Serail," was the first novelty on Oct. 10th. Mehul's French "Joseph" was sold to his brethren in German on Feb. 16, 1863.

Wagner came to New York in an operatic guise in 1859 at the New York Stadt Theatre in "Tannhäuser." Carl Bergmann conducted and the local Arion singing society supplied the choruses. It was the first of Wagner's

operas to be heard in America. His "Lohengrin" arrived on our shores at the same theatre on March 12, 1871. "Die Walküre" sent their yaps over the footlights in the same year to the wand of Adolph Neuendorff at the Academy of Music on April 2, 1877 — an inadequate performance. "Der Fliegende Holländer" sailed into port there on April 12th. "Rienzi" fought his political opponents there also on March 4, 1878. The story of the introduction of subsequent Wagner operas belongs to a later era.

Russian opera feebly sought recognition on Dec. 15, 1869. Verestowsky's "Askoldowa Magila" (Ascold's tomb) was staged at the Theatre Français, on Fourteenth Street, by the Slaviansky Russian Opera Co. The libretto in an English translation by Mme. Olga Agreneff was published in New York for the occasion (a copy is in the Music Division of The New York Public Library). The attempt proved abortive.

During the years briefly outlined in the preceding paragraphs, grand opera in foreign languages became firmly rooted in New York. Palmo's efforts showed the way. While he was seeking to hold his audiences downtown at Chambers Street, the northward expansion of the city indicated the advisability of following its trend. A move sponsored by one hundred and fifty men of wealth resulted in the erection of a new opera house in Astor Place. The seating capacity was nearly fifteen hundred and prices ranged from one dollar to two dollars. The house was built by Messrs. Foster, Morgan and Colles and opened on Nov. 22, 1847, with Verdi's "Ernani." Rapetti, of Montessor's Richmond Hill venture, was the leader of the orchestra. The opening night presaged a successful future. The company was strong in all its departments and included the Barilis and Pattis. But again the same old story! Palmo's years were four and those of the Astor Place Opera House numbered five. In 1852, the place was forsaken. It was metamorphosed into the Clinton Library.

While Italian opera was being performed regularly at the Astor Place Opera House, other Italian opera troupes visited New York from time to time, playing wherever a theatre could be found. The management of the Astor Place Opera House, experiencing this rivalry, was constrained to compel public attention. It resorted to a questionable method, unquestioned in Europe at the time, and obtaining to this day, to insure success for its singers, a device which misled not a few of the unsophisticated contemporary music critics. The presence of professional applauders, known as the *claque*, became as active a factor in American operatic productions during the next decades as in European houses. The "New York Herald," of Feb. 2, 1848, summarized the situation clearly:

By the by, the musical criticisms of some of the journals are quite amusing, more especially those of the *Courrier des Etats Unis*. In some of the articles that appear in that delectable paper concerning the opera, there is such good nature, and amiable combinations of sense and silliness, of absurdity and critical acumen, of learning and lumbering, that they seem to be more a sort of half-formed literary articles, than real musical *critiques*. One very sensible remark made in these *critiques*, must strike every person as rather correct, viz.: that the refined audience of the Astor Place Opera applaud seldom when applause is deserved, and fail to con-

demn when condemnation is merited. In fact, the critic thinks the audiences there would relish much better, and be better judges, of a mere English ballad, than they would be of the finished musical compositions called Italian operas. There is more truth than poetry in this remark; and the following advertisement is proper: —

WANTED IMMEDIATELY. — A few young gentlemen, with real moustaches, and also some old boys, with deep dyed moustaches, who can officiate as *claquers* at the Italian Opera. They must furnish their own gloves. Apply at the office of the managers.

The lares of the Astor Place Opera House were not long to be without shelter. They found a new, finer, more commodious abode in Fourteenth Street near Third Avenue. An application for an Act of incorporation was made to the legislature and the charter was granted on April 10, 1852. The building operations commenced in May, 1853, and the Academy of Music was completed, at a cost of \$335,000, in 1854. The grand inauguration was set for Oct. 2, 1854, and Grisi and Mario, two of the greatest singers of the age, sang grand opera into permanence in New York. The house has enjoyed a glorious history. It was afterwards superseded as an operatic centre by its rival, the Metropolitan Opera House, built about a mile and a half to the north, and opened on Oct. 22, 1883, at a total cost of \$1,732,978.71. Like other vestiges of by-gone days, the Academy of Music is shortly to be razed.

The story of opera at the Academy of Music is that of history subsequent to the establishment of grand opera in New York. The events at the Astor Place Opera House, Academy of Music, Metropolitan Opera House, the incursion of the Manhattan Opera House and the seasons of light opera at the Century Opera House, under the auspices of grand opera management, are too numerous, diversified and extensive to permit of a cursory treatment. The subject can be pursued in Henry Edward Krehbiel's "Chapters of Opera" and "More Chapters of Opera" and other writings, listed in the bibliography included in the present work.

GRAND OPERA IN NEW YORK

1825 – 1925

A basso porto (At the lower harbor).

Italian opera in 3 acts, libretto by Eugenio Checchi, founded on the play by Goffredo Cognetti; music by N. Spinelli. (Cologne, Stadttheater, April 18, 1894, in German; Rome, Teatro Costanzi, March 11, 1895, in Italian.) American Theatre, Jan. 22, 1900, in English, preceded by Jacques Offenbach's one-act operetta, "Le chanson de Fortunio," in English, as "The magic melody," in two acts.

First performed in America: St. Louis, Exposition Music Hall, Jan. 8, 1900, in English for the first time on any stage.

Abou Hassan.

German opera in 1 act, libretto by Franz Carl Hiemer; music by C. M. von Weber.

(Munich, June 4, 1811.) *Park Theatre, Nov. 5, 1827, in English, preceded by John O'Keefe's English operatic piece, "Fontainebleau."

Performed in Philadelphia, Nov. 21, 1827.

Acis and Galatea.

English pastoral serenata in 2 acts, libretto by John Gay, with additions by Alexander Pope; music by G. F. Handel. (Sung in concert form at the Duke of Chandos's palace, 1720–21; acted at the Haymarket Theatre, London, May 17, 1732.) *Park Theatre, Nov. 21 (not 22), 1842, in English, followed by a farce, "Meet me by moonlight."

The operatic version of this serenata bore at its

Grand Opera in New York, 1825-1925, cont'd.

first production in America the sub-title, "The fiend of Mount Etna."

This serenata was performed in concert form on Feb. 21, 1839, Charles Edward Horn conducting, as the first part of a concert, at the City Hotel, New York.

Adel (Adele) di Lusignano.

Italian opera in 2 acts, music by Ramon Carnicer. (Barcelona, Casa Teatro, May 15, 1819.)

Never performed in New York.

A duet for tenor and bass from this opera was sung "by particular request" on Dec. 19, 1833, by Signor G. B. Fabj and Signor A. Porto at Euterpean Hall, New York, in a concert by the Italian Opera Co.

Adina. See L'Elisir d'amore.**Adolphe et Clara; ou, Les deux prisonniers.**

French opera in 1 act, libretto by Benoit Joseph Marsollier des Vivetières; music by N. Dalayrac. (Paris, Opéra Comique, Feb. 10, 1799.) Park Theatre, Aug. 23, 1827, in French, preceded by Molière's comedy, "Tartufe."

Adriana Lecouvreur.

Italian opera in 4 acts, libretto by Arturo Colautti, founded on the play by Augustin Eugène Scribe and Ernest Legouvé; music by F. Cilea. (Milan, Teatro Lirico Internazionale, Nov. 6, 1902.) Metropolitan Opera House, Nov. 18, 1907, in Italian.

First performed in America: New Orleans, French Opera House, Jan. 5, 1907.

L'Africaine (L'Africana; Die Afrikanerin).

French opera in 5 acts, libretto by Augustin Eugène Scribe; music by G. Meyerbeer. (Paris, Opéra, April 28, 1865.) *Academy of Music, Dec. 1, 1865, in Italian; New York Stadt Theatre, May 2, 1871, in German.

Performed in Philadelphia, Academy of Music, Jan. 2, 1866; Chicago, Crosby's Opera House, June 17, 1866; New Orleans, French Opera House, Dec. 18, 1869.

Ahmed al Kamel; or, The pilgrim of love.

American opera, libretto by Henry J. Finn, founded on Washington Irving's "Tales of the Alhambra;" music by C. E. Horn. First performed: New National Opera House, Oct. 12 (not 20), 1840, in English, preceded by a comedy, "Perfection."

Aïda.

Italian opera in 4 acts, libretto translated from the French of Camille Du Locle by Antonio Ghislanzoni; music by G. Verdi. (Cairo, Egypt, Dec. 24, 1871, at the inauguration of the new opera house.) *Academy of Music, Nov. 26, 1873, in Italian; Haverly's Fifth Avenue Theatre, March 9, 1881, in English; Academy of Music, April 29, 1881, in French; Metropolitan Opera House, Nov. 12, 1886, in German.

An open air performance of this opera was given on Aug. 16, 1919, in Italian, at Sheepshead Bay

Speedway, and on June 20, 1923, in Italian, at the Polo Grounds, New York. Another open air performance of this opera was given on Aug. 1, 1925, in Italian, at Ebbets Field, Brooklyn.

This opera was broadcast by radio on May 26, 1925, in Italian, through station WGBS, New York. This opera was again broadcast by radio on June 30, 1925, in Italian, in tabloid form, with reduced orchestra, through station WEAF, New York. The open air performance in Italian at Ebbets Field, Brooklyn, was broadcast by radio through station WNYC, New York. The indoor performance of this opera on Sept. 7, 1925, in Italian, by the Boston Civic Grand Opera Co., at the Manhattan Opera House, New York, was broadcast by radio, in its entirety, through station WJZ, New York.

A curious performance of this opera was given in concert form, in English, on May 15 and 16, 1925 at the Boston Opera House, Boston. The triumphal scene in the second act of the opera was presented with appropriate settings and costumes, and a ballet. During the other scenes of the opera, the chorus and soloists, dressed to represent Egyptians, were arranged as during the performance of an oratorio. The soloists sat in a row of chairs at the front of the stage, rising to sing their parts; the chorus, which was recruited from various local singing societies, was grouped behind them.

Performed in Philadelphia, Academy of Music, Dec. 12, 1873; Chicago, 1874; New Orleans, French Opera House, Dec. 6, 1878; Boston, Globe Theatre, Nov. 8, 1880, in English.

Verdi's opera was performed in New York before it was produced either in Paris or London.

L'Ajo nell'imbarazzo.

Italian opera in 2 acts, libretto by Jacopo Ferretti; music by G. Donizetti. (Rome, Teatro Valle, Feb. 4, 1824.)

Never performed in New York.

The overture of this opera was played on May 27, 1833, at the Masonic Hall, New York, at the benefit of Signor M. Rapetti, leader and violinist of the Italian Opera House, corner Church and Leonard streets.

Alessandro Stradella.

German opera in 3 acts, libretto by W. Friedrich; music by F. von Flotow. (Paris, Palais Royal Théâtre, Feb., 1837; Hamburg, Dec. 30, 1844, in expanded form.) *Niblo's Garden, April 12, 1855, in German; Winter Garden, April 20, 1860, in Italian.

Performed in Philadelphia, Academy of Music, Jan. 28, 1863.

Aline, reine de Golconde.

French opera. Park Theatre, Aug. 29, 1827, in French, followed by a play, "Werter; ou, Les égaremens d'un coeur sensible."

Query: By whom?

There are three French operas of the same title, all in 3 acts: (1) libretto by Michel Jean Sedaine, music by P. A. Monsigny; performed in Paris at the Opéra, April 15, 1766; (2) libretto by Vial and Edmé Guillaume François de Favières, music by H. M. Berton; performed in Paris at the Théâtre Feydeau, Sept. 2, 1803; (3) same libretto as preceding, music by A. Boieldieu, performed in St. Petersburg, March 5, 1804.

L'Amante astuto.

Italian opera in 2 acts, libretto by Paolo Rosich; music by M. Garcia. First performed: Park Theatre, Dec. 17, 1825, in Italian.

Grand Opera in New York, 1825-1925, cont'd.

L'Ambassadrice (The Ambassadors).

French opera in 3 acts, libretto by Augustin Eugène Scribe and Jules Henri Vernoy de Saint Georges; music by D. Auber. (Paris, Opéra Comique, Dec. 21, 1836.) Niblo's Theatre (not Garden), May 26 (not 25), 1843, in French; Brougham's Lyceum Theatre, Jan. 27, 1851, in an English version by George Loder.

Performed in Philadelphia, Chestnut Street Theatre, Sept. 14, 1843.

L'Amico Fritz.

Italian opera in 3 acts, libretto by P. Suardon; music by P. Mascagni. (Rome, Teatro Costanzi, Oct. 31, 1891.) Carnegie Music Hall, Jan. 31, 1893, in Italian, for the benefit of the Young Men's Hebrew Association and the Hebrew Institute.

First performed in America: Philadelphia, Grand Opera House, June 8, 1892.

L'Amico medico.

Italian comic opera in 2 acts, founded on Molière's play, "L'amour médecin," libretto by Enrico Golisciani; music by E. Wolf-Ferrari. (Dresden, Hofoper, Dec. 4, 1913, in German translation by Richard Batka, as "Der Liebhaber als Arzt.") *Metropolitan Opera House, March 25, 1914, in Italian.

Amilie; or, The love test.

English opera in 3 acts, libretto by John Thomas Haines; music by W. M. Rooke. (London, Covent Garden, Dec. 2, 1837.) *National Theatre, Oct. 15 (not 13), 1838, in English.

Performed in Philadelphia: Walnut Street Theatre, Nov. 19, 1838.

L'Amore dei tre re.

Italian opera in 3 acts, libretto by Sem Benelli; music by I. Montemezzi. (Milan, Teatro alla Scala, April 11, 1913.) *Metropolitan Opera House, Jan. 2 (not 14), 1914, in Italian.

Performed in Boston, Boston Opera House, Feb. 9, 1914.

L'Amour des trois oranges.

Russian opera in a prologue and 4 acts, founded on Carlo Gozzi's "Fiaba dell' amore delle tre melerancie;" libretto and music by S. Prokofieff. (Chicago, Auditorium, Dec. 30, 1921, in the French translation by Véra Janacopulos and the composer.) Manhattan Opera House, Feb. 14, 1922, in French.

The Andalusian; or, The young guard.

English opera, libretto by George Loder; music by Edward Loder. Brougham's Lyceum Theatre, Jan. 15, 1851, in English, preceded by a play, "David Copperfield."

Andrea Chenier.

Italian opera in 4 acts, libretto by Luigi Illica; music by U. Giordano. (Milan, Teatro alla Scala, March 28, 1896.) *Academy of Music, Nov. 13, 1896, in Italian.

Anima allegra (The joyous soul).

Italian opera in 5 acts, libretto by Giuseppe Adami, founded on a story by the brothers Quintero; music by F. Vittadini. (Rome, Teatro Costanzi, April 15, 1921.) *Metropolitan Opera House, Feb. 14, 1923, in Italian.

Performed in San Francisco, Civic Auditorium, Sept. 26, 1925.

Anna Boleyn.

Italian opera in 2 acts, libretto by Felice Romani; music by G. Donizetti. (Milan, Teatro Carcano, Dec. 26, 1830.) Niblo's Garden, Aug. 2, 1843, in French, followed by a miscellaneous musical program; Park Theatre, May 6, 1844, in English, followed by an English farce, "The young scamp;" Astor Place Opera House, Jan. 7, 1850, in Italian.

The overture of this opera was played "for the first time in this country," according to the announcement, on May 27, 1833, at the Masonic Hall, New York, at the benefit of Signor M. Rapetti, leader and violinist of the Italian Opera House, corner Church and Leonard streets. At the same concert, Signor G. B. Montresor sang a tenor aria, "Vivi tu te ne sconsiglio," from the second act of this opera.

Performed in Philadelphia, Chestnut Street Theatre, April 12, 1844, in an English translation by Joseph Reese Fry.

Antigone.

Greek tragedy by Sophocles, adapted to the English stage by William Bartholomew; incidental music by F. Mendelssohn. (Potsdam, Neue Palais, Oct. 28, 1841; Berlin, Royal Opera, Nov. 6, 1841.) *Palmo's Opera House, April 7, 1845, in English.

L'Ape musicale.

Italian musical "revue" by Lorenzo Da Ponte, introducing popular selections from contemporary Italian operas, principally by G. Rossini, performed in Vienna. (Vienna, during the Lenten season, 1789.) *Park Theatre, April 20, 1830, in Italian.

Aphrodite.

Spectacular French play in 3 acts and 7 scenes, book by Pierre Frondaie, founded on the novel by Pierre Louÿs; music by H. Février; American version by George C. Hazelton, with additional music by Anselm Goetzl. (Paris, Théâtre de la Renaissance, March, 1914.) Century Theatre, Dec. 1, 1919, in English.

Aphrodite.

French opera in 4 acts and 5 scenes, libretto by Louis de Gramont, founded on the novel by Pierre Louÿs; music by C. Erlanger. (Paris, Opéra Comique, March 27, 1906.) *Lexington Theatre, Feb. 27, 1920, in French.

*Grand Opera in New York, 1825-1925, cont'd.***Gli Arabi nelli Gallie; ossia, Il trionfo della fede.**

Italian opera in 4 acts, founded on d'Arlincourt's novel, "Le renégat;" music by G. Pacini. (Milan, Teatro alla Scala, March 8, 1827.) *Italian Opera House, Jan. 20, 1834, in Italian.

Performed in Philadelphia, Chestnut Street Theatre, April 23, 1834.

Ariane et Barbe Bleue.

French opera in 3 acts, libretto by Maurice Maeterlinck; music by P. Dukas. (Paris, Opéra Comique, May 10, 1907.) *Metropolitan Opera House, March 29 (not Feb. 3), 1911, in French.

Armida.

Italian opera in 3 acts, libretto by Schmidt; music by G. Rossini. (Naples, Teatro San Carlo, Nov. 9, 1817.)

Never performed in New York.

A duet for soprano and tenor from this opera was sung on Dec. 19, 1833, by Signorina Clementina Fanti and Signor Luigi Ravaglia at Euterpean Hall, New York, at a concert by the Italian Opera Co. The number was repeated at Euterpean Hall on Jan. 9, 1834.

The duet was again sung on Dec. 7, 1842 by Mme. Otto and Charles Edward Horn at the Apollo Rooms, New York, at the first concert of the Philharmonic Society of New York.

Armide.

French opera in 5 acts, libretto by Philippe Quinault; music by C. W. Gluck. (Paris, Académie royale de musique, Sept. 23, 1777.) *Metropolitan Opera House, Nov. 14, 1910, in French.

Aroldo.

Italian opera in 4 acts, libretto by Francesco Maria Piave; music by G. Verdi. (Rimini, Teatro Nuovo, Aug. 16, 1857, at the inauguration of the theatre.) *Academy of Music, May 4 (not April 15), 1863, in Italian.

Artaxerxes.

English opera in 3 acts, founded on Metastasio's Italian libretto, "Artaserse," libretto and music by T. Arne. (London, Covent Garden, Feb. 2, 1762.) Park Theatre, Jan. 31, 1828, in English, with Charles Edward Horn's orchestration, preceded by an English piece, "The blue devils," and Stephen Storace's two-act ballad opera, "No song, no supper."

Ascold's tomb (Askoldowa magila).

Russian opera in 3 acts and 4 scenes (or 4 acts), libretto by Zagoskin; music by A. M. Verstovsky. (Moscow, Sept. 15, 1835.) Théâtre Français, Dec. 15, 1869, in Russian.

Asrael.

Italian opera in 4 acts, libretto by Ferdinando Fontana; music by A. Franchetti. (Reggio Emilia, Teatro Municipale, Feb. 11, 1888.) *Metropolitan Opera House, Nov. 26, 1890, in Italian.

L'Assedio di Corinto; ossia, Maometto II (Le siège de Corinthe).

French opera in 3 acts, libretto by Alexandre Soumet and Giuseppe Luigi Balochi, translated into Italian by Calisto Bassi; music by G. Rossini. (Paris, Opéra, Oct. 9, 1826.) *Italian Opera House, Feb. 6, 1835, in Italian.

This opera was an adaptation by Rossini of an earlier dramatic work, "Maometto Secondo," performed in Naples, Teatro San Carlo, Dec. 3, 1820.

Performed in Albany for the first time by the New York company, April 6, 1835.

At the lower harbor. *See* A basso porto.

L'Attaque du moulin.

French opera in 4 acts, libretto by Louis Gallet, founded on the story in Émile Zola's "Soirées de Meudon"; music by Alfred Bruneau. (Paris, Opéra Comique, Nov. 23, 1893.) *New Theatre, Feb. 8, 1910, in French.

Performed in New Orleans, French Opera House, Jan. 19, 1911.

Attila.

Italian opera in a prologue and 3 acts, libretto by Temistocle Solera; music by G. Verdi. (Venice, Teatro La Fenice, March 17, 1846.) *Niblo's Garden, April 15, 1850, in Italian.

The date of the first performance of this opera in America has been incorrectly reported as March 15, 1850 and April 16, 1850.

Azael, the prodigal. *See* L'Enfant prodigue.

Azora.

American opera in 3 acts, libretto by David Stevens; music by H. K. Hadley. (Chicago, Auditorium, Jan. 7, 1918.) Lexington Theatre, Jan. 26 (not 28), 1918, in English.

Der Bajazzo. *See* Pagliacci.

Un Ballo in maschera (The masked ball; Der Maskenball).

Italian opera in 3 acts, libretto by Antonio Somma; music by G. Verdi. (Rome, Teatro Apollo, Feb. 17, 1859.) *Academy of Music, Feb. 11, 1861, in Italian; Academy of Music, Feb. 5, 1871, in English; Metropolitan Opera House, Dec. 11, 1889, in German.

Performed in Philadelphia, Academy of Music, April 18, 1861; New Orleans, French Opera House, Feb. 1, 1867.

I Banditi.

Italian opera in 2 acts, music by M. Garcia.

According to Clément and Larousse's "Dictionnaire des opéras" and Hugo Riemann's "Opern-Handbuch,"

Grand Opera in New York, 1825-1925, cont'd.

this opera was performed in New York in 1827. The date cannot be substantiated by a search in the New York newspapers and periodicals of the time. Garcia's first and only opera season in New York closed on Sept. 30, 1826. As far as records go, this opera was never performed in New York.

The Barber of Seville. *See* Il Barbiere di Siviglia.

Der Barbier von Bagdad.

German opera in 2 acts, libretto and music by P. Cornelius. (Weimar, Hoftheater, Dec. 15, 1858.) *Metropolitan Opera House, Jan. 3, 1890, in German.

Performed in Chicago, Auditorium, May 5, 1890.

Il Barbiere di Siviglia (The barber of Seville).

Italian opera in 2 acts, libretto by Pietro Sterbini, founded on Pierre Beaumarchais's play, "Le barbiere de Séville;" music by G. Rossini. (Rome, Teatro Argentina, Feb. 5, 1816.) *Park Theatre, May 17, 1819, in English; Park Theatre, Nov. 29, 1825, in Italian; Academy of Music, Dec. 4, 1863, in German.

A cavatina from this opera was "sung by a young lady," in Italian, at Mr. Huerta's concert in the Concert Room, corner Reed street and Broadway, opposite Washington Hall, New York, on Oct. 12, 1825.

This opera was broadcast by radio on June 2, 1925, in Italian, in tabloid form, with reduced orchestra, through station WEAf, New York.

Il Barbiere di Siviglia. *See also* The Two Figaros.**Il Barone di Dolsheim.**

Italian opera, music by G. Pacini. (Milan, Teatro alla Scala, Sept. 23, 1818.)

Never performed in New York.

A duet for mezzo-soprano and bass from this opera was sung on Dec. 19, 1833, by Signorina Rosina Fanti and Signor DeRosa at Euterpean Hall, New York, at a concert by the Italian Opera Co.

The Bartered Bride. *See* Die Verkaufte Braut.**The Basket maker's wife.**

English opera, libretto by Alfred Bunn; music by W. M. Balfe. (London, Surrey Theatre, 1847.) Niblo's Garden, Dec. 17, 1852, in English.

This little opera, or rather, operetta, is better known by the title, "The Devil's in it," or "The Devil to pay."

"The subject, originally Spanish, was translated into French, and then rendered into English by Charles Coffey in the early part of the 18th century, under the title of 'The Devil to pay.' Scribe translated this farce, and Auber set it to music as 'La Part du Diable.' Balfe altered the title afterwards to 'Letty the basket maker.'" — *W. A. Barrett, Balfe; his life and work* (London: Remington and Co., 1882), p. 192.

Bastien und Bastienne.

German opera in 1 act, libretto by Andreas Schachtner, founded on Weiskern's German translation of a French parody, by Mme. Favart, of Jean Jacques Rousseau's "Le devin du village;" music by W. A. Mozart. (Vienna, in a garden house on Landstrasse,

1768.) Empire Theatre, Oct. 26, 1916, in an English translation by Alice Mattulath, followed by Mozart's one-act operetta, "The impresario," in Louis Schneider's adaptation.

La Bayadere. *See* Le Dieu et la Bayadere.

Beatrice di Tenda.

Italian opera in 3 acts, libretto by Felice Romani; music by V. Bellini. (Venice, Teatro La Fenice, March 16, 1833.) Palmo's Opera House, March 18, 1844, in Italian.

First performed in America: New Orleans, Théâtre d'Orléans, March 21, 1842.

The Beautiful Galatea. *See* Galatée.

Belisario.

Italian opera in 3 acts, libretto by Salvatore Cammarano; music by G. Donizetti. (Venice, Teatro La Fenice, Feb. 4, 1836.) *Palmo's Opera House, Feb. 14, 1844, in Italian.

This opera was announced in rehearsal in German at the New York Stadt Theatre early in 1871, but not performed.

Performed in New Orleans, March 10, 1845, in Italian; April 7, 1853, in French.

Belmonte and Constanze. *See* Die Entführung aus dem Serail.

Betly.

Italian opera in 2 acts, founded on A. Adam's opera, "Le châtelet;" libretto and music by G. Donizetti. (Naples, Teatro Nuovo, Aug. 24, 1836.) Academy of Music, Oct. 28, 1861, in Italian, preceded by Massé's one-act opera, "Les noces de Jeannette."

Performed in Philadelphia, Academy of Music, Oct. 25, 1861.

Bianca.

American opera in 1 act, libretto by Grant Stewart, founded on Carlo Goldoni's play, "La locandiera" ("The mistress of the inn"); music by H. K. Hadley. First performed: Park Theatre, Oct. 18, 1918, in English.

Bianca e Faliero; ossia, Il Consiglio dei tre.

Italian opera in 2 acts, libretto by Felice Romani; music by G. Rossini. (Milan, Teatro alla Scala, Dec. 26, 1819.)

Never performed in New York.

A quartet from this opera was sung on Jan. 9, 1834, in Italian, by Signora Clementina Fanti, Signora Luigia Bordogni, Signor G. B. Fabj and Signor A. Porto, at the Euterpean Hall, New York, in a concert by the Italian Opera Co. The quartet was repeated "by particular desire" on Jan. 25, 1834, by the same singers, at the postponed concert of the Musical Fund Society at the City Hotel, New York.

Boabdil, der letzte Maurenkönig.

German opera in 3 acts, libretto by Carl Wittkowsky; music by M. Moszkowski, op. 49. (Berlin, Königliches Opernhaus, April 21, 1892.) *Manhattan Opera House, Jan. 24, 1893, in English.

Grand Opera in New York, 1825-1925; cont'd.
La Bohème.

Italian opera in 4 acts, libretto by Giuseppe Giacosa and Luigi Illica, founded on Henri Murger's novel, "La Vie de Bohème," music by G. Puccini. (Turin, Teatro Regio, Feb. 1, 1896.) Wallack's Theatre, May 16, 1898, in Italian; American Theatre, Nov. 28, 1898, in English.

This opera was broadcast by radio on Oct. 30, 1925, in Italian, in tabloid form, through station WGRN, New York.

First performed in America: Buenos Aires, June 16, 1896.

First performed in the United States: Los Angeles, Los Angeles Theatre, Oct. 14, 1897, in Italian.

Performed in San Francisco, California Theatre, Nov. 6, 1897; Boston, Boston Theatre, Jan. 25, 1899, in English; New Orleans, Jan. 31, 1901.

This opera was performed in Mexico before it was produced in the United States.

The Bohemian girl (La zingara).

English opera in 3 acts, libretto by Alfred Bunn; music by W. M. Balfe. (London, Drury Lane Theatre, Nov. 27, 1843.) *Park Theatre, Nov. 25, 1844, in English; Academy of Music, Jan. 10, 1859, in Italian.

A burlesque of Balfe's opera, in 3 acts, was performed in English at the Buckley's Serenaders' New Hall, New York, Nov. 24, 1856.

This opera was broadcast by radio on July 7, 1925, in English, in tabloid form, with reduced orchestra, through station WEA, New York.

Performed in Philadelphia, Chestnut Street Theatre, Dec. 30, 1844.

Boris Godounoff.

Russian opera in 3 (4) acts, founded on the play by Alexander Pushkin; libretto and music by M. Moussorgsky. (St. Petersburg, Imperial Opera House, Jan. 24, 1874, first time in its entirety.) *Metropolitan Opera House, March 19, 1913, in Italian; New Amsterdam Theatre, May 11, 1922, in Russian.

At the Russian production of the opera at the New Amsterdam Theatre, seven scenes from the opera were performed.

Performed in Philadelphia, Metropolitan Opera House, March 10, 1914.

Le Brasseur de Preston (The brewer of Preston; Der Brauer von Preston).

French opera in 3 acts, libretto by Adolphe de Leuven and Brunswick [pseud. of Léon Lévy, called Lhérier]; music by A. Adam. (Paris, Opéra Comique, Oct. 31, 1838.) Park Theatre, March 23, 1846, in English; Niblo's Garden, March 20, 1855, in German.

Performed in Philadelphia, Chestnut Street Theatre, May 6, 1846.

Briséis.

French opera in 3 acts, libretto by Ephraïm Mikhaël and Catulle Mendès; music by E. Chabrier. (Incomplete; performed at the Concerts Lamoureux, Paris, Jan. 31, 1897.) Performed in concert form by the Schola Cantorum at Carnegie Hall, March 3, 1911, in French.

The Bronze horse. See **Le Cheval de bronze.**

La Buona famiglia.

Italian opera in 1 act, music by M. Garcia.

According to Clément and Larousse's "Dictionnaire des opéras" and Hugo Riemann's "Opern-Handbuch," this opera was performed in New York in 1827. The date cannot be substantiated by a search in the New York newspapers and periodicals of the time. Garcia's first and only opera season in New York closed on Sept. 30, 1826. As far as records go, this opera was never performed in New York.

Buy it dear, 'Tis made of Cashmere. See **Le Dieu et la Bayadere.**

Le Caïd.

French opera in 2 acts, libretto by Thomas Marie François Sauvage; music by A. Thomas. (Paris, Opéra Comique, Jan. 3, 1849.) Niblo's Garden, June 28 (not 30), 1852, in French, preceded by a farce, "Naval engagements."

Le Calife de Bagdad (The caliph of Bagdad).

French opera in 1 act, libretto by Claude Godard d'Aucour de Saint-Just; music by A. Boieldieu. (Paris, Opéra Comique, Sept. 16, 1800.) Park Theatre, Aug. 27, 1827, in French, preceded by a vaudeville, "L'homme gris;" Park Theatre, Oct. 14, 1829, in an English version by Thomas John Dibdin.

Camille; ou, Le souterrain.

French opera in 3 acts, libretto by Benoît Joseph Marsollier des Vivetières, founded on Mme. de Genlis's novel, "Adèle et Théodore," music by N. Dalayrac. (Paris, Théâtre Italien, March 19, 1791.) Park Theatre, Sept. 8, 1827, in French, followed by vaudeville, "Je fais mes farces."

Il Campanello di notte (The night bell).

Italian opera in 1 act, founded on a French vaudeville, "La sonnette de nuit;" libretto and music by G. Donizetti. (Naples, Teatro Nuovo, June 1, 1836.) Empire Theatre, May 7, 1917, in English, preceded by Pergolesi's two-act opera, "La serva padrona."

The Canterbury pilgrims.

American opera in 4 acts, libretto by Percy Mackaye; music by R. DeKoven. First performed: Metropolitan Opera House, March 8, 1917, in English.

Performed in Philadelphia, Metropolitan Opera House, March 20, 1917.

Les Caprices d'Oxane. See **Cherevicky.**

I Capuletti e Montecchi (Romeo und Julie).

Italian opera in 2 acts, libretto by Felice Romani, founded on the play by Shakespeare; music by V. Bellini. (Venice, Teatro La Fenice, March 11, 1830.) Astor

Grand Opera in New York, 1825-1925, cont'd.

Place Opera House, Jan. 28 (not Feb. 1), 1848, in Italian; Niblo's Garden, April 10, 1855, in German.

The German performance of this opera was announced for April 3, 1855, but postponed because of Holy Week.

The cavatina, "L'amo, l'amo e m'è più cara," for tenor, from the first act of this opera was sung, in Italian, on May 27, 1833, by Signor G. B. Montresor at the Masonic Hall, New York, at the benefit of Signor M. Rapetti, leader and violinist of the Italian Opera House, corner Church and Leonard streets.

Performed in Philadelphia, Walnut Street Theatre, Aug. 6, 1847.

II "Carillon" magico.

Mimetic symphonic comedy in a preamble and 1 act by R. Pick-Mangiagalli. *Metropolitan Opera House, Dec. 2, 1920, preceded by Mascagni's one-act opera, "Cavalleria rusticana" and followed by Leon's one-act opera, "L'oracolo."

Carmen.

French opera in 4 acts, libretto by Henri Meilhac and Ludovic Halévy, founded on the story by Prosper Mérimée; music by G. Bizet. (Paris, Opéra Comique, March 3, 1875.) *Academy of Music, Oct. 23, 1878, in Italian; Haverly's Fifth Avenue Theatre, March 2, 1881, in English; Metropolitan Opera House, Nov. 25, 1885, in German.

This opera was broadcast by radio on April 14, 1925, in French, in tabloid form, with reduced orchestra, through station WEAF, New York.

This opera was performed on May 14, 1900, at the Lexington Opera House, by a Negro troupe, the Theo. Drury Opera Co.

Performed in Philadelphia, Academy of Music, Oct. 25, 1878; in New Orleans, French Opera House, Jan. 14, 1881.

II Carnevale di Venezia; ovvero, Le precauzioni.

Italian opera in 3 acts, libretto by Marco d'Arienzo; music by E. Petrella. (Naples, Teatro Nuovo, May 20, 1851.) *Academy of Music, April 3, 1867, in Italian.

Performed in Chicago, Crosby's Opera House, 1867; Philadelphia, Academy of Music, Jan. 10, 1868.

La Casa da vendere.

Italian opera, music by C. Salvioni. First performed: March 24, 1834, in Italian, at a benefit for the composer, followed by the overture to Rossini's opera, "Semiramide," and a duet from the opera arranged for bassoon and trumpet, and the second act of Rossini's two-act opera, "La cenerentola."

The composer was the conductor of the orchestra of Lorenzo da Ponte's opera troupe at the Italian Opera House, New York.

The Cats in the larder; or, The maid with a parasol. See *La Gazza ladra*.

Cavalleria rusticana.

Italian opera in 1 act, libretto by Giovanni Targioni-Tozzetti and Guido Menasci, founded on the story by Giovanni Verga;

music by P. Mascagni. (Rome, Teatro Costanzi, May 17, 1890.) Casino Theatre, at a matinée, preceded by an English version of Carl Zeller's two-act comic opera, "The Tyrolean (Der Vogelhändler)," and Lenox Lyceum, in the evening, Oct. 1, 1891, rival performances, both in English; Metropolitan Opera House, Dec. 30, 1891, in Italian.

The first open air presentation in New York of this opera was given on Sept. 21, 1916, in Italian, followed by Leoncavallo's two-act opera, "Pagliacci," at the Lewisohn Stadium of the College of the City of New York. Another open-air performance of this opera was given on Aug. 5, 1925, in Italian, followed by "Pagliacci," at Ebbets Field, Brooklyn. This performance was broadcast by radio through station WNYC, New York. This opera was also broadcast by radio on June 9, 1925, in Italian, in tabloid form, through station WJZ, New York. This opera was again heard over the radio on Oct. 16, 1925, in Italian, in tabloid form, through station WRNY, New York.

First performed in America: Philadelphia, Grand Opera House, Sept. 9, 1891.

Performed in Chicago, Sept. 30, 1891; New Orleans, Jan. 3, 1892, in English; Jan. 21, 1897, in French.

Cendrillon.

French opera in 3 acts, libretto by Charles Guillaume Étienne; music by Nicolo. (Paris, Théâtre Feydeau, Feb. 22, 1810.) Park Theatre, July 13, 1827, in French, with N. Dalayrac's one-act opera, "Maison à vendre."

Cendrillon.

French opera in 4 acts, libretto by Henri Cain, founded on the fairy tale by Charles Perrault; music by J. Massenet. (Paris, Opéra Comique, May 24, 1899.) Metropolitan Opera House, Feb. 26, 1912, in French.

First performed in America: New Orleans, French Opera House, Dec. 23, 1902.

Performed in Montreal, His Majesty's Theatre, Dec. 24, 1912.

La Cenerentola; ossia, La bonta in trionfo.

Italian opera in 2 acts, libretto by Jacopo Ferretti; music by G. Rossini. (Rome, Teatro Valle, Jan. 25, 1817.) *Park Theatre, June 27, 1826, in Italian; Park Theatre, Jan. 24, 1831, in an English adaptation, entitled "Cinderella; or, The fairy and the little glass slipper," by Michael Rophino Lacy.

Rossini's opera was exceedingly popular in New York during the first half of the 19th century. The opera was constantly revived in various arrangements and adaptations. Rophino Lacy's version proved an unprecedented success and was performed at the Park Theatre as late as 1845. Another English adaptation was performed at the Broadway Theatre in Jan., 1855, and an arrangement, in 3 acts, with Rossini's music and songs by other composers, was performed at Niblo's Garden early in August of the same year. A pot-pourri production, called "Cinderella," with Rossini's music arranged by Max Maretzek, was performed at Booth's Theatre, Oct. 12, 1880.

Rophino Lacy's version was published in London by Goulding & D'Almaine.

Le Châlet (The Swiss cottage).

French opera in 1 act, libretto by Augustin Eugène Scribe and Mélesville (pseud. of Anne Honoré Joseph Duveyrier); music by

Grand Opera in New York, 1825-1925, cont'd.

A. Adam. (Paris, Opéra Comique, Sept. 25, 1834.) Niblo's Garden, July 7, 1843, in French; Buckley's Serenaders Hall, Oct. 29, 1855, in an English translation by Edward Seguin.

The compiler has not been able to establish the date of the first performance of this little opera in New York. An abridged English version was performed on Sept. 22, 1836 at the Park Theatre, New York. The performance was preceded by a play, "Lucille; or, The story of a heart," and followed by a farce, "The two Gregories." The opera was performed a number of times that year.

Charles VI.

French opera in 5 acts, libretto by Casimir and Germain Delavigne; music by L. Halévy. (Paris, Académie royale de musique, March 15, 1843.)

Never performed in its entirety in New York.

Selections from this opera were sung in French on July 30, 1849, in costume, preceded by Donizetti's opera, "La Favorita," at the Chinese Assembly Rooms, New York.

Performed in New Orleans, Théâtre d'Orléans, April 22, 1847.

Le Chemineau.

French opera in 4 acts, libretto by Jean Richepin; music by X. Leroux. (Paris, Opéra Comique, Nov. 6, 1907.) Lexington Theatre, Jan. 31, 1919, in French.

First performed in America: New Orleans, French Opera House, Feb. 11, 1911.

Cherevicky (Christmas eve).

Russian opera in 3 acts, libretto by Polonsky, founded on Nicholas Gogol's story, "Christmas eve revels;" music by P. I. Tchaikovsky. New Amsterdam Theatre, May 26, 1922, in Russian.

This opera is a revision by the composer of his "Vakoula, the smith," performed at the Maryinsky Theatre, St. Petersburg, Dec. 6, 1876. It was again revised by the composer and performed at the Imperial Opera House, Moscow, Jan. 27, 1887, under the title, "Les caprices d'Oxane."

Le Cheval de bronze (The bronze horse).

French opera in 3 acts, libretto by Augustin Eugène Scribe; music by D. Auber. (Paris, Salle de la Place de la Bourse, March 23, 1835.) Park Theatre, May 9, 1842, preceded by a farce, "The anatomist."

An operatic piece of the same name with several characters not in Auber's opera was performed in English at the Bowery Theatre, New York, Oct. 23, 1838.

Chiara di Rosenburgh.

Italian opera in 2 acts, libretto by Gaetano Rossi, founded on Mme. de Genlis's novel, "Le Siège de La Rochelle;" music by L. Ricci. (Milan, Teatro alla Scala, Oct. 11, 1831.) *Palmo's Opera House, Nov. 18, 1844, in Italian.

The Child of the Regiment. *See* La Fille du régiment.

Christmas eve. *See* Cherevicky.

Le Cid.

French opera in 4 acts, libretto by Adolphe Philippe Dennery, Édouard Blau and Louis Gallet; music by J. Massenet. (Paris, Opéra, Nov. 30, 1885.) Metropolitan Opera House, Feb. 12, 1897, in French.

First performed in America: New Orleans, French Opera House, Feb. 23, 1890.

Cinderella. *See* Cendrillon; also La Cenerentola.

La Clemenza di Tito (Titus).

Italian opera in 2 acts, libretto by Caterino Mazzola, founded on that by Pietro Antonio Domenico Metastasio; music by W. A. Mozart. (Prague, Nationaltheater, Sept. 6, 1791.)

Never performed in New York.

The overture of this opera was played at the annual concert of the Euterpean Society on Jan. 29, 1835 at the City Hotel, New York.

The soprano aria, "Deh per questo istante solo," was sung on Jan. 11, 1845 by Mrs. George Loder at the second concert of third season of the Philharmonic Society of New York at the Apollo Rooms, New York.

The overture was played in Baltimore on Jan. 15, 1835 under J. Nenninger.

Cleopatra's night.

American opera in 2 acts, libretto by Alice Leal Pollock, founded on Théophile Gautier's story, "Une nuit de Cléopâtre;" music by H. K. Hadley. First performed: Metropolitan Opera House, Jan. 31, 1920, in English, followed by Leoncavallo's two-act opera, "Pagliacci."

Cléopâtre.

French opera in 4 acts, libretto by Louis Payen (pseud. of Albert Liénard); music by J. Massenet. (Monte Carlo, Théâtre, Feb. 23, 1914.) Lexington Theatre, Feb. 11, 1919, in French.

First performed in America: Chicago, Auditorium, Jan. 10, 1916.

I Compagnacci.

Italian opera in 1 act, libretto by Giovacchino Forzano; music by P. Riccitelli. *Metropolitan Opera House, Jan. 2, 1924, in Italian, preceded by Laparra's three-act opera, "La Habanera."

Le Comte Ory.

French opera in 2 acts, libretto by Augustin Eugène Scribe and Charles Gaspard Delestre-Poirson; music by G. Rossini. (Paris, Académie royale de musique, Aug. 30, 1828.) Park Theatre, Aug. 19, 1833, in French, followed by a vaudeville, "La famille Rigebourg."

Comus.

English masque by John Milton; music by G. F. Handel and T. Arne, arranged by George Loder. Burton's Theatre, Sept. 11,

Grand Opera in New York, 1825-1925, cont'd.

1848, in English, followed by a farce, "Poor Pillicoddy," and a play, "The capture of Capt. Cuttle and Bunsby's wedding."

According to O. G. Sonneck's "Early opera in America" (Schirmer, cop. 1915), performances of Milton's masque, presumably in the Dalton-Arne version, took place on March 9, 1770 at Southwark Theatre, Philadelphia, and on June 21, 1773 at the John Street Theatre, New York.

Conchita.

Italian opera in 4 acts, libretto by Maurice Vaucaire and Carlo Zangarini, founded on Pierre Louÿs's novel, "La femme et la pantin," music by R. Zandonai. (Milan, Teatro dal Verme, Oct. 11, 1911.) Metropolitan Opera House, Feb. 11, 1913, in Italian.

First performed in America: Buenos Aires, Coliseo, June 18, 1912.

First performed in the United States: San Francisco, Sept. 28, 1912.

Performed in Chicago, Auditorium, Jan. 30, 1913; Philadelphia, Metropolitan Opera House, Feb. 6, 1913.

Conrad and Medora; or, The pacha's bride.

English opera. National Theatre, Feb. 28, 1839, in English, followed by a farce, "Nicholas Nickleby."

The Conspirators. See Der Häusliche Krieg.**Les Contes d'Hoffmann (The tales of Hoffmann).**

French opera in 4 acts and an epilogue, libretto by Jules Barbier, founded on the play by Jules Barbier and Michel Carré; music by J. Offenbach. (Paris, Opéra Comique, Feb. 10, 1881.) *Fifth Avenue Theatre, Oct. 16, 1882, in French; Century Opera House, Sept. 30, 1913, in an English translation by Charles Henry Meltzer.

This opera was broadcast by radio on June 16, 1925, in French, through station WEAF, New York.

Le Coq d'or.

Russian opera in 3 acts, libretto by Vladimir Bielsky, founded on the poem by Alexander Pushkin; music by N. Rimsky-Korsakoff. (Moscow, Zimin's Private Theatre, May, 1910.) *Metropolitan Opera House, March 6, 1918, in the French translation by Michel D. Calvocoressi, as an opera-pantomime arranged by Michael Fokine, and preceded by Mascagni's one-act opera, "Cavalleria rusticana."

Coriolanus before Rome; or, Filial love.

Italian scena, music by C. Salvioni.

This tenor scena was sung in Italian by Signor Luigi Ravaglia and a chorus, "in full costume," at the former's benefit on Feb. 1, 1834, between one of the acts of Pacini's four-act opera "Gli Arabi nelli Gallie." The scena was repeated at Eugène Guillaud's benefit on Feb. 15, 1834 at the City Hotel, New York.

The Corsican bride.

German opera, libretto by Dr. A. Koehler, founded on De Walden's play, "Rosa Gre-

gorio," music by E. Mollenhauer. First performed: Winter Garden, June 15, 1863, in German.

This opera was originally to have been performed at the German Opera House, New York.

The overture and the music of the second act of the opera were performed in a concert in Jan., 1863 in New York, the composer conducting.

For De Walden's play, "Rosa Gregorio," upon which the libretto of the opera is founded, Edward Mollenhauer had composed the incidental music. The play was performed during the previous year at the Winter Garden, New York, where Mollenhauer was the conductor of the orchestra.

Così fan tutte.

Italian opera in 2 acts, libretto by Lorenzo da Ponte; music by W. A. Mozart. (Vienna, Burgtheater, Jan. 26, 1790.) *Metropolitan Opera House, March 24, 1922, in Italian.

Cosimo.

French opera in 2 acts, libretto by Amable Villain de Saint Hilaire and Paul Duport; music by E. Prevost. (Paris, Opéra Comique, Oct. 13, 1835.) Niblo's Garden, July 22, 1843, in French, followed by a miscellaneous musical program and Piccinni's one-act opera, "La maison en loterie."

The composer of this little opera was the musical director of the French troupe then playing at Niblo's Garden.

Crispino e la comare.

Italian opera in 3 acts, libretto by Francesco Maria Piave; music by Luigi and Federico Ricci. (Venice, Teatro San Benedetto, Feb. 28, 1850.) *Academy of Music, Oct. 24, 1865, in Italian.

Performed in Chicago, Crosby's Opera House, May, 1866; Philadelphia, Academy of Music, Oct. 15, 1866; New Orleans, French Opera House, Nov. 7, 1866.

Il Crociato in Egitto.

Italian opera in 2 acts, libretto by Gaetano Rossi; music by G. Meyerbeer. (Venice, Teatro La Fenice, March 7, 1824.)

Never performed in New York.

The overture of this opera was played on May 9, 1833, at Signor G. B. Montresor's benefit, between the acts of Rossini's opera, "Il barbiere di Siviglia," at the Bowery Theatre, New York. According to the advertisement, this was the first performance of music by Meyerbeer in America.

The Crown diamonds. See Les Diamants de la couronne.**Cyrano.**

American opera in 4 acts, libretto by William James Henderson, after Edmond Rostand's play, "Cyrano de Bergerac," music by W. Damosch. First performed, Metropolitan Opera House, Feb. 27, 1913, in English.

Czar und Zimmermann; oder, Die zwei Peter (Czar and carpenter).

German opera in 3 acts, libretto and music by A. Lortzing. (Leipzig, Stadttheater,

Grand Opera in New York, 1825-1925, cont'd.

Dec. 22, 1837.) *Broadway Theatre, Jan. 13, 1857, in German; Booth's Theatre, Feb. 8, 1882, in English.

The first performance of this opera in America was announced for Jan. 9, 1857, but postponed until the 13th.

According to F. L. Ritter's "Music in America" (New York, 1884), p. 297, followed by H. E. Krehbiel in his "Review of the New York musical season 1888-1889" (New York, 1889), p. 151, and H. C. Lahee in his "Annals of music in America" (Boston, 1922), p. 45, this opera was incorrectly supposed to have been first performed in New York at Niblo's Garden in 1855 by a German company under the musical conductorship of Julius Unger.

Performed in Philadelphia, Academy of Music, June 20, 1857.

The Czar's bride.

Russian opera in 3 acts, libretto by N. F. Tyumenev, founded on the play by Lev Alexandrovitch Mey; music by N. Rimsky-Korsakoff. (Moscow, Imperial Opera House, Nov., 1899.) New Amsterdam Theatre, May 9, 1922, in Russian.

La Dame blanche (The white lady; Die Weisse Dame).

French opera in 3 acts, libretto by Augustin Eugène Scribe; music by A. Boieldieu. (Paris, Opéra Comique, Dec. 10, 1825.) Park Theatre, Aug. 24, 1827, in French; Park Theatre, May 21, 1832, in an English translation by John Howard Payne, with Boieldieu's music and additions from C. M. von Weber, G. Rossini, D. Auber and P. Guglielmi, followed by a farce, "It is the devil," Academy of Music, Jan. 15, 1864, in German.

An opera, so-called, "The white lady," with characters different than in Boieldieu's opera, but founded on the same subject, was performed in English on April 23, 1828 at the Park Theatre, New York. According to the announcement, the piece was produced "as performed at Drury Lane."

A German performance of this opera was announced to take place at Niblo's Garden, New York, early in Nov., 1856, but the company disbanded before the time of production.

Le Damnation de Faust.

French oratorio in 4 parts, libretto by Hector Berlioz and Almere Gandonnière, adapted from Gérard de Nerval's French version of Johann Wolfgang von Goethe's dramatic poem, "Faust," music by H. Berlioz, op. 24. (Paris, Opéra Comique, Dec. 6, 1846; Monte Carlo, Théâtre du Casino, Feb., 1893, in operatic form, arranged by Raoul Gunsbourg.) *Metropolitan Opera House, Dec. 7, 1906, in French, in Raoul Gunsbourg's arrangement.

First sung in America as an oratorio on Feb. 14, 1880, at Steinway Hall, New York, by the New York Oratorio and Arion Societies under Dr. Leopold Damrosch. Sung in Boston, May 14, 1880, under Benjamin Lang.

The Dance in Place Congo. See under Shanewis.**Daphne; or, The pipes of Pan.**

American opera, libretto by Marguerite Merington; music by A. Bird. First performed: Waldorf Astoria Hotel, Dec. 13, 1897, in English, at Albert Morris Bagby's morning musicale.

The Daughter of the regiment. See La Fille du régiment.**The Daughter of St. Mark.**

English opera in 3 acts, libretto by Alfred Bunn, adapted from Halévy's five-act opera, "La reine de Chypre," music by W. M. Balfe. (London, Drury Lane Theatre, Nov. 27, 1844.) Niblo's Garden, June 18, 1855, in English.

The Demon.

Russian opera in 3 acts, comprising a prologue, 6 scenes and an epilogue, founded on the poem by Michael Lermontoff; libretto prepared by A. N. Maikov and written by Wiskovatoff; music by A. Rubinstein. (St. Petersburg, Maryinsky Theatre, Jan. 25, 1875.) New Amsterdam Theatre, May 13, 1922, in Russian.

Deseret; or, A saint's affliction.

American comic opera in 3 acts by William Augustus Croffut; music by D. Buck. First performed, Haverly's Fourteenth Street Theatre, Oct. 11, 1880.

Performed in Cincinnati, Pike's Opera House, Nov., 1880; Baltimore, Academy of Music, Nov., 1880.

The Desert flower.

English opera, libretto by George Frederick Harris, founded on Jacques François Fromental Élie Halévy's opera, "Jaquarita l'indienne," music by W. V. Wallace. (London, Covent Garden, Oct. 12, 1863.) *Academy of Music, Jan. 15, 1868, in English.

Halévy's opera, "Jaquarita l'indienne" was performed in New Orleans at the Théâtre d'Orléans on Jan. 18, 1859, but never in New York.

Les Deux journées.

French opera in 3 acts, libretto by Jean Nicolas Bouilly; music by L. Cherubini. (Paris, Théâtre Feydeau, Jan. 16, 1800.) Park Theatre, July 23, 1827, in French, followed by a French work, "La sonnam-bule" (opera by Louis Piccini?).

First performed in America: New Orleans, Théâtre St. Philippe, March 12, 1811.

The Devil to pay. See The Basket maker's wife.**The Devil's in it. See The Basket maker's wife.****The Dew drop. See La Sylphide.**

*Grand Opera in New York, 1825-1925, cont'd.***Le Diable à quatre; ou, La femme Acariate.**

French opera in 3 acts, libretto by Michel Jean Sedaine, revised by Augustin François Creuzé de Lesser; music by J. P. Solié. (Paris, Opéra Comique, Nov. 30, 1809.) Park Theatre, Aug. 17, 1827, in French, with a vaudeville, "Le soldat laboureur."

Les Diamants de la couronne (The crown diamonds).

French opera in 3 acts, libretto by Augustin Eugène Scribe and Jules Henri Vernoy de Saint Georges; music by D. Auber. (Paris, Opéra Comique, March 6, 1841.) Niblo's Garden, July 14, 1843, in French, followed by a miscellaneous musical program; Niblo's Garden, Sept. 18, 1851, in English.

Diana von Solange.

German opera in 5 acts, libretto by Otto Prechtler; music by Ernest II, Duke of Saxe-Coburg Gotha. (Gotha, Hoftheater, Dec. 5 (not 6), 1858.) *Metropolitan Opera House, Jan. 9, 1891, in German.

Dido.

A pasticcio, in English, with music selected and arranged by C. E. Horn, principally from G. Rossini. First performed: Park Theatre, April 9, 1828, in English, with a play, "The haunted inn."

Dido and Aeneas.

English opera in 3 acts, libretto by Nahum Tate; music by H. Purcell. (Chelsey, Josias Priest's Boarding School for Girls, ca. 1680.) *Town Hall, Jan. 13, 1924, in English, in concert form, the music edited, arranged and orchestrated by Artur Bodanzky.

Le Dieu et la Bayadere (The maid of Cashmere.)

French ballet opera in 2 acts, libretto by Augustin Eugène Scribe; music by D. Auber. (Paris, Salle de la rue Le Peletier, Oct. 13, 1830.) National Theatre, late Italian Opera House, Oct. 3, 1836, in an English adaptation by Sir Henry Rowley Bishop.

Auber's ballet opera was mounted in New York in brilliant style and proved to be a popular success. Another English production took place on Dec. 3, 1836 at the Park Theatre, New York, and enjoyed a long run.

Augusta Maywood Williams, the celebrated dancer, better known as "La Petite Augusta," made her debut as a dancer in this ballet opera on Sept. 12, 1838 at the Park Theatre, New York. She was one of the first Americans to be admitted to the Academy of Dancing in Paris.

A burlesque of Auber's ballet opera, "Buy it dear, 'Tis made of Cashmere," by J. Horncastle, was performed on Nov. 2, 1840, in English, at the Olympic Theatre, New York.

Dinorah. See Le Pardon de Poërmel.**I Dispettosi amanti (A lover's quarrel).**

Italian opera in 1 act, libretto by Enrico Comitti; music by A. Parelli. (Philadelphia, Metropolitan Opera House, March 6 (not 28), 1912.) Hotel Astor, March 9, 1913, in the English translation by Alma Strettel, for the first time, at the musicale and banquet of the musicians' club, The Bohemians.

Performed in Chicago, Auditorium, Feb. 1, 1913, preceded by Massenet's three-act opera, "Le jongleur de Notre Dame."

First performed in Italy: Milan, Teatro Carcano, May 22, 1919.

Le Domino noir (The Black domino).

French opera in 3 acts, libretto by Augustin Eugène Scribe; music by D. Auber. (Paris, Opéra Comique, Dec. 2, 1837.) Niblo's Garden, June 7 (not 17), 1843, in French.

Don Bucephalo.

Italian opera in 3 acts, music by A. Cagnoni. (Milan, Regio Conservatorio di musica, June 28, 1847.) *Academy of Music, Oct. 18, 1867, in Italian.

A scene from this opera was sung in Italian on June 15, 1855, at a concert, at the Academy of Music, New York, which included Auber's five-act opera, "La muette di Portici (Masaniello)," the beggar's song from Meyerbeer's opera, "Le prophète," and an act from Donizetti's three-act opera, "Linda di Chamounix."

Don Carlos.

French opera in 5 acts, libretto by Joseph Méry and Camille DuLocle; music by G. Verdi. (Paris, Opéra, March 11, 1867.) *Academy of Music, April 12, 1877, in Italian.

Don Chisciotti.

Italian opera in 2 acts, music by M. Garcia.

According to Clément and Larousse's "Dictionnaire des opéras" and Hugo Riemann's "Opern-Handbuch," this opera was performed in New York in 1827. The date cannot be substantiated by a search in the New York newspapers and periodicals of the time. Garcia's first and only opera season in New York closed on Sept. 30, 1826. As far as records go, this opera was never performed in New York.

Don Giovanni; ossia, Il dissoluto punito.

Italian opera in 2 acts, libretto by Lorenzo da Ponte; music by W. A. Mozart. (Prague, National Theatre, Oct. 29, 1787.) *Park Theatre, May 23, 1826, in Italian; Chatham Theatre, May 29, 1862, in an English adaptation by Sir Henry Rowley Bishop, preceded by a comedy, "Laugh when you can;" Academy of Music, April 23, 1863, in German.

Don Pasquale.

Italian opera in 3 acts, founded on an Italian opera in 2 acts, "Ser Marc' Antonio," with music by Stefano Pavesi, performed in Milan in 1811; libretto and music by G. Donizetti. (Paris, Théâtre Italien, Jan. 4,

Grand Opera in New York, 1825-1925, cont'd.

1843.) Park Theatre, March 9, 1846, in English, with a play, "Sam Patch in France;" Astor Place Opera House, Nov. 29, 1849, in Italian.

Don Quichotte.

French opera in 5 acts, libretto by Henri Cain, after Jacques Le Lorrain, founded on the novel by Miguel de Cervantes; music by J. Massenet. (Monte Carlo, Opéra, Feb. 19, 1910; Paris, Théâtre de la Gaité Lyrique, Dec. 29, 1910.) Metropolitan Opera House, Feb. 3, 1914, in French.

First performed in America: New Orleans, French Opera House, Jan. 27, 1912.

Performed in Philadelphia, Metropolitan Opera House, Nov. 15, 1913; Chicago, Auditorium, Nov. 26, 1913.

Don Quixote, der Ritter von der traurigen Gestalt.

German opera in a prologue and 3 acts, libretto by H. Italiener; music by A. Neuen-dorff. First performed: Germania Theatre, Jan. 9, 1882, in German.

Don Sébastien, roi de Portugal (Don Sebastian, re di Portogallo).

French opera in 5 acts, libretto by Augustin Eugène Scribe; music by G. Donizetti. (Paris, Académie royale de musique, Nov. 13, 1843.) *Academy of Music, Nov. 25, 1864, in Italian.

Performed in Chicago, Crosby's Opera House, May 7, 1865; New Orleans, French Opera House, March 11, 1875.

La Donna caritea.

Italian opera in 2 acts, libretto by Pola; music by S. Mercadante. (Venice, Teatro La Fenice, Feb. 21, 1826.)

Never performed in New York.

The overture to this opera was played for the first time in America on Dec. 14, 1832, between the first and second acts of Bellini's opera, "Il pirata," at the Richmond Hill Theatre, New York, at the benefit of Michele Rappetti, the violinist and leader of the orchestra of the theatre.

La Donna del lago.

Italian opera in 2 acts, libretto by Andrea Leone Tottola, founded on Sir Walter Scott's poem, "The lady of the lake;" music by G. Rossini. (Naples, Teatro San Carlo, Oct. 4, 1819.) *Italian Opera House, Dec. 16, 1833, in Italian.

Performed in Philadelphia, Chestnut Street Theatre, April 21, 1834.

Le Donne curiose.

Italian opera in 3 acts, libretto by Luigi Illica, founded on the play by Carlo Goldoni; music by E. Wolf-Ferrari. (Munich, Residenztheater, Nov. 27, 1903, in German, as "Die neugierigen Frauen.") *Metropolitan Opera House, Jan. 3 (not 4), 1912, in Italian.

Les Dragons de Villars (Das Glöckchen des Eremiten).

French opera in 3 acts, libretto by Joseph Philippe Simon Lockroy and Eugène Cormon (pseud. of Pierre Étienne Piastre); music by A. Maillart. (Paris, Opéra Comique, Sept. 19, 1856.) *Fifth Avenue Theatre, May 10, 1869, in French; Thalia Theatre, Nov. 24, 1885, in German.

Dubrovsky.

Russian opera, libretto by Modeste Tchaikovsky, founded on the story by Alexander Pushkin; music by E. Napravnik. (St. Petersburg, Maryinsky Theatre, Jan., 1895.) Second Avenue Theatre, June 13, 1922, in Russian.

I Due Foscari.

Italian opera in 3 acts, libretto by Francesco Maria Piave; music by G. Verdi. (Rome, Teatro Argentina, Nov. 3, 1844.) *Park Theatre, June 9, 1847 (not 1846), in Italian.

Performed in Philadelphia, Walnut Street Theatre, July 19, 1847; New Orleans, Théâtre d'Orléans, March 6, 1851.

(To be continued)

ECONOMIC AND SOCIOLOGICAL PERIODICALS IN THE NEW YORK PUBLIC LIBRARY

PART IV

TRADE UNION PERIODICALS

For additional titles, especially papers of central labor bodies in individual cities, see also the section Labor Periodicals, previously issued.

A. S. E. journal. See **Amalgamated engineers** monthly journal.

Advance; official organ of the **Amalgamated Clothing Workers of America**. [Weekly.] v. 1-7 (March 9, 1917 - Feb. 22, 1924). New York, 1917-24. f°. †**TDRA**

Current.

Editor: 1917-24, Joseph Schlossberg.

Library has two copies of v. 3; lacks v. 5, no. 46 (Jan. 13, 1922).

Advance advocate. Official organ of the **United Brotherhood of Maintenance of Way Employes and Railway Shop Laborers**. [Monthly.] v. 10-32 (Jan., 1901 - Dec., 1923). St. Louis, Detroit, 1901-23. 4° and 8°. **TDRA** and †**TDRA**

Current.

Editors: 1901-02, J. T. Wilson; 1903-09, J. E. Mulkey; 1910-12, S. J. Pegg; 1913 - Oct., 1914, Alexander Gibb; Nov., 1914 - Nov., 1919, F. Finnson; Dec., 1919 - Oct., 1922, C. P. Howard; Nov., 1922 - Dec., 1923, F. Finnson.

Title varies: v. 10-11 (1901-02), Trackman's advance advocate; published monthly by **Brotherhood of Railway Trackmen of America**; v. 12-27 (1903-18), **Advance advocate**; official organ of the **International Brotherhood of Maintenance of Way Employes**; v. 28, no. 1-10 (Jan.-Oct., 1919), **Advance guide**; official organ **United Brotherhood of Maintenance of Way Employes and Railway Shop Laborers**; v. 28, no. 11-v. 31 (Nov., 1919 - Dec., 1922), **Railway maintenance of way employes journal**; official organ of **United Brotherhood of Maintenance of Way Employes and Railway Shop Laborers**.

v. 10, no. 1; v. 12, no. 1; v. 13, no. 12; v. 16, no. 1; v. 18, no. 1; v. 19, no. 10; v. 21, no. 12; v. 23, no. 10; v. 26, no. 9/10; v. 27, no. 9 contain **Proceedings of the convention of the Brotherhood, 1900-18, 1900-14, 3d-10th biennial convention; 1917, v. 31 (Nov., 1919 - Dec., 1922). Railway maintenance v. 27, no. 11-12 (Nov.-Dec., 1918) never published.**
Roster of local unions in each issue.

Advance guide. See **Advance advocate**.

The Agitator; a semi-monthly advocate of syndicalism, the modern school, individual freedom. v. 1-v. 3, no. 14 (Nov. 15, 1910 - Sept. 15, 1913). Home (Lakebay P. O.), Wash., 1910-13. f°. †**TDRA**

Suspended publication, Dec., 1913.

Editor: March 15-Sept. 15, 1913, Jay Fox.

v. 3 title reads: **The Syndicalist**; published in Chicago.

Sub-title varies.

Albany federationist. See **Official record**.

Alberta Federation of Labor. **Proceedings of the annual convention**. [no.] 4-10 (1917-23). Calgary [1917-23]. 8°. **TDRA**

Algemeene Meubelmakers-Bond. Jaarboekje. 1900. Amsterdam, 1900. 16°. **TDRA**

Algemeene Nederlandsche Timmerlieden-Bond. Jaarboekje. 1894, 1900. Amsterdam, 1894-1900. 24°. **TDRA**

Allgemeiner deutscher Gewerkschaftsbund. [Schriften.] Heft 1-5, 7. Berlin, 1920? 12°. **TDRA**

Heft 1 published by the **Allgemeiner deutscher Gewerkschaftsbund** and the **Arbeitsgemeinschaft freier Angestelltenverbände**. Heft 2 is 2. edition.

Heft 1, **Aufruf und Richtlinien**. 31 p.

Heft 2, **Geschäftsführung, Geschäftsordnung des Betriebsrates und Musterarbeitsordnung**. 16 p.

Heft 3, **Richtlinien für Einstellungen und Entlassungen**. 15 p.

Heft 4, **Der Obmann im Kleinbetriebe**. 24 p.

Heft 5, **Wer ist zuständig bei Streitigkeiten?** 15 p.

Heft 7, **Grundzüge für Vorträge über das Betriebsrätegesetz**. 30 p.

Allied Printing Trades Council of New York State. Official book of annual convention. [no.] 14 (1910). [New York, 1910.] 4°. **TDRA**

Allmänna Skand. Arbetarekongressen. Protokoll öfver förhandlingarne. no. 4 (1892). Malmö, 1892. 8°. **TDRA**

Amalgamated Association of Iron, Steel and Tin Workers of North America. **Amalgamated journal**. See **The Amalgamated journal**.

— **Proceedings.** See **The Amalgamated journal**.

Amalgamated Association of Street Car Employes of America. **Motorman and conductor.** See **Motorman and conductor**.

Amalgamated Association of Street and Electric Railway Employes of America. **Union leader.** See **Union leader**.

— **Year book, giving wages, hours of labor and conditions of the organization.** 1901, 1903-05, 1907-10. Detroit [1902-11]. 8°. **TDRA**

1901 called: **Amalgamated Association of Street Railway Employes of America**.

Trade Union Periodicals, continued.

Amalgamated Clothing Workers of America. Advance. *See* Advance.

— Fortschritt. *See* Fortschritt.

— Il Lavoro. *See* Il Lavoro.

— Proceedings of the biennial convention. [no. 1]-6 (1914-24). [New York? 1916-24.] 4°. **TDRA**

1914-24 title reads: Documentary history of the Amalgamated Clothing Workers of America.

1914-16 Proceedings in one volume.

1914-16 contains Proceedings of the 18th biennial convention of the United Garment Workers of America. Oct., 1914.

— Report of the general executive board to the biennial convention. [no.] 4-6 (1920-24). Boston, 1920-24. 8°. **TDRA**

For earlier years see its: Proceedings of the biennial convention.

1920. Appendix 1. Warbasse, J. P. Report on the co-operative movement. p. 1-4.

1920. Appendix 2. De Leon, S. Report on the co-operative movement. p. 5-10.

1920. Appendix 3. Stone, N. I. Report to the Advisory Board which brought about the strike for the 44-hour week in New York City. p. 11-24.

Amalgamated Clothing Workers of America.— Education Department. Amalgamated illustrated almanac. *See* Amalgamated illustrated almanac.

Amalgamated Engineering Union. Monthly journal and report. New issue, no. 1-41 (Aug., 1920-Dec., 1923). London, 1920-23. 8°. **TDRA**

Current.

Editor: 1920-22, Tom Mann.

Amalgamated engineers monthly journal. new series, v. 6, no. 61-68 (Jan.-Aug., 1910). London, 1910. 8°. **TDRA**

Editor: 1910, Jenkin Jones.

Journal of the Amalgamated Society of Engineers.

Amalgamated illustrated almanac; published by the Education Department of the Amalgamated Clothing Workers of America. 1923-24. New York, 1922-23. f°. **†TDRA**

The **Amalgamated journal;** official organ of the Amalgamated Association of Iron, Steel and Tin Workers. [Weekly.] v. 3, no. 38, 46 (June 19, Aug. 14, 1902); v. 11-v. 25, no. 26 (Oct., 1909-March, 1924). Pittsburg, 1902-24. f°. **††TDRA**

Current.

Editor: 1902-24, B. I. Davis.

no. 32-35 of v. 11-12; no. 33-36 of v. 13-18; no. 34-37 of v. 19-21; no. 34-36 of v. 22-23; no. 30-33 of v. 24 contain the proceedings of the annual convention of Amalgamated Association of Iron, Steel and Tin Workers of North America, no. 35-48 (1910-23).

Occasional irregularities in numbering.

Amalgamated Ladies' Garment Cutters' Union. Ladies' garment cutter. *See* Ladies' garment cutter.

Amalgamated Lithographers of America. Lithographers' journal. *See* Lithographers' journal.

Amalgamated Meat Cutters and Butcher Workmen of North America. Official journal. [Monthly.] v. 1, no. 6-7, 9-v. 9, no. 7 (March-April, June, 1900-Sept., 1908). Syracuse, N. Y., 1900-08. 8°. **TDRA**

Editor: 1900-08, H. D. Call.

Oct., 1900-Feb., 1904 called v. 2; March-Sept., 1904 called v. 5.

Ceased publication with v. 9, no. 7 (Sept., 1908).

— Report of proceedings of convention. [no.] 2-5 (1899-1904). Syracuse [1900-04.] 8°. **TDRA**

The **Amalgamated painter;** official journal of the National Association of Amalgamated Painters, Decorators and Paperhangers of America. [Semi-monthly.] v. 1, no. 1-12 (Feb. 14-Nov. 23, 1903). New York, 1903. f°. **†††TDRA**

Amalgamated Sheet Metal Workers' International Alliance. Proceedings of general convention. [no.] 12-20 (1904-21). *See* Amalgamated sheet metal workers' journal.

Amalgamated sheet metal workers' journal. [Monthly.] v. 8, no. 2-8, 11; v. 9, no. 1-3, 5-v. 14, no. 3, 9-v. 28 (Feb.-Aug., Nov., 1903, Jan.-March, May, 1904-March, Sept., 1909-Dec., 1923). Kansas City, Mo., 1903-23. 8°. **TDRA**

Current.

Editors: 1903-July, 1919, J. E. Bray; Aug., 1919-23, W. L. Sullivan.

Continued as *Sheet metal workers journal*.

v. 9, no. 8; v. 10, no. 9; v. 12, no. 8; v. 14, no. 9; v. 16, no. 9; v. 18, no. 9; v. 20, no. 9; v. 23, no. 9; v. 26, no. 9 contain Proceedings of the 12th-20th general convention of the Amalgamated Sheet Metal Workers International Alliance, 1904-21. no. 12 (1904), annual; no. 13-18 (1905-15), biennial; no. 19-20 (1918-21), triennial.

Roster of local unions in each issue to Aug., 1921.

Amalgamated Society of Carpenters and Joiners. Annual report. [no.] 6, 43-56 (1864/5, 1901/2-1914/15). London, 1866-1916. 8°. **TDRA**

Amalgamated Society of Engineers. Abstract report of the council's proceedings. 1866/7 in *SIA*.

— Amalgamated engineers monthly journal. *See* Amalgamated engineers monthly journal.

— The Amalgamated engineers' report and monthly record of facts and figures relating to that society. no. 1-8 (Jan.-Aug., 1910). London, 1910. 8°. **TDRA**

— Annual report.

1908/9 in *SIA*.

— Journal. *See* Amalgamated engineers monthly journal.

— Official handbook. 1900, 1905. [New York, 1900-05.] 8°. **TDRA**

Amalgamated Society of Engineers.— American-Canadian Council. Monthly report. Jan., 1908; Jan.-Oct., 1910. New York, 1907-10. 8°. **TDRA**

Jan., 1908 also called v. 19, no. 1; Jan.-Oct., 1910, v. 11, no. 1-10.

Trade Union Periodicals, continued.

Amalgamated Society of Railway Servants of England, Ireland, Scotland and Wales. General secretary's report to the annual general meeting. 1906-12. London, 1906-12. 8°. **TDRA**

In 1913 merged in National Union of Railwaymen, which see.

— Report and financial statements. [no. 34,] 36-41 (1905, 1907-12). London, 1906-13. 8°. **TDRA**

Amalgamated Textile Workers of America. New textile worker. *See* New textile worker.

Amalgamated Trades and Labor Union of New York and Vicinity. New York unionist. *See* New York unionist.

Amalgamated Wood-workers' International Union. International wood-worker. *See* International wood-worker, †**TDA**.

Amalgamated Workers' Association of Queensland. *See* Australian Workers' Union.

American Brotherhood of Cement-workers. Official proceedings. [no.] 1-2 (1903-04). [San Francisco,] 1903-04. 8°. **TDRA**

American craftsman. *See* Union printer.

American Federation of Labor. The American federationist. *See* The American federationist.

— President's report to the officers and delegates of the annual convention. no. [18, 28] (1898, 1908). n. p., 1898-1908. 8°. **TDRA**

— Report of the executive council... to the... annual convention. no. 35-43 (1915-23). [Washington, 1915-23.] 8°. **TDRA**

Advance copies for the use of the press.

Library has a complete file in: American Federation of Labor. Report of proceedings, 1900-22, **TDRA**.

— Report of proceedings of the annual convention. no. 1-33, 35-44 (1881-1913, 1915-24). [Cincinnati, etc.,] 1882-1924. 8°. **TDRA**

1st-8th reports, 1881-88 are a reissue in 1905 of the original "Report of proceedings" of which the Library has no. 1-2, 4, 7-8 (1881-82, 1884, 1887-88).

The 7th-8th reports, 1887-88, are numbered 2d-3d (counting from the organization of the federation as the American Federation of Labor, 1886); with the 9th, 1889, the original numbering is resumed.

1881-86 called, Report of the... annual session of the Federation of Organized Trades and Labor Unions of the United States and Canada.

— Index, to 1923. (In: American Federation of Labor. History, encyclopedia, and reference book. v. 1, p. 134-426, v. 2, p. 15-35.) **TD**

— Weekly news letter. no. 1-52, 54-65, 67-77, 82-83, 85-91 (April 8, 1911-March 29, April 13-June 29, July 13-Sept. 24, Oct. 20-Nov. 2, 16-Dec. 28, 1912); v. 3-v. 4, no. 42, 44-v. 5, no. 10, 12-v. 8 (April 5, 1913-

Jan. 16, 30-June 5, 19, 1915-March 22, 1919); v. 10, no. 27-28, 31-32, 34-35, 37-52 (Sept. 25-Oct. 2, 23-30, Nov. 13-20, Dec. 4, 1920-March 19, 1921); v. 11-12 (March 26, 1921-March 17, 1923). Washington, 1911-23. f°. **TDRA and ††† TDRA**

Current.

v. 3, no. 6; v. 4, no. 3, 44; v. 5, no. 46; v. 10, no. 31, also have special editions with the same numbering. v. 1, no. 1-v. 12, no. 52 also called no. 1-623. no. 1-70 typewritten sheets.

American Federation of Labor. — Building Trades Department. Report of proceedings. 1st-18th (1908-24). Dayton, O. [etc.], 1908-24. 8°. **TDRA**

1st convention (for organization) was held February, 1908; 2d convention, November, 1908. 2d and 3d conventions are numbered 1st and 2d.

1st report called: Official report of the general conference of the building trades affiliated with the American Federation of Labor.

A 2d copy of the 1st report, *TDR* p. v. 27, no. 4.

American Federation of Labor. — Connecticut State Branch. *See* Connecticut State Federation of Labor.

American Federation of Labor. — Metal Trades Department. Proceedings of annual convention. 1st-16th (1909-24). Washington [etc.,] 1909-24. 8°. **TDRA**

American Federation of Labor. — Railway Employees Department. Official proceedings of the biennial convention. [no.] 2, 5-6 (1914, 1920-22). Kansas City, Mo. [1914-22.] 8°. **TDRA**

Cover title.

No conventions held between 1922 and 1926.

American Federation of Labor. — Union Label Trades Department. Proceedings. [no.] 1-16 (1909-23). [Washington, 1909-23.] 8°. **TDRA**

American Federation of Musicians of the United States. Proceedings. [no.] 1, 7 (1896, 1902). Cincinnati, 1896-1902. 12°, 8°. **TDRA**

1896 issue contains constitution and by-laws and a directory of locals.

American Federation of Railroad Workers. The Railroad worker. *See* The Car worker.

American Federation of Teachers. Semi-monthly bulletin. v. 1-3 (Sept. 20, 1921-June 5, 1924). Chicago, 1921-24. f°. **† TDRA**

None published June-Sept.

Succeeds the *American teacher*, SSA.

v. 2, no. 1-3 (Sept. 20-Oct. 20, 1922) contain reports and resolutions of 6th convention, 1922. v. 2, no. 4 (Nov. 5, 1922) contains constitution of the Federation.

From v. 4, no. 1 (Sept., 1924) Bulletin, published monthly.

American federationist. Devoted to the interests and voicing the demands of the trade union movement. Official magazine

Trade Union Periodicals, continued.

of the American Federation of Labor. [Monthly.] v. 1-31. Washington, D. C., 1894-1924. 4°. †TDR

Current.

Editor: 1894-1924, Samuel Gompers.

v. 1 published in New York; v. 2-3 in Indianapolis. v. 6 contains 10 issues only, shifting end of volume to December. v. 15 contains 13 issues, two appearing in December.

v. 3, no. 3 (May, 1896), v. 23, no. 10 (Oct., 1916) lacking.

Annual report of the president occasionally included.

— Index, 1894-1914. 1915. 68 p. †TDR

Bound with v. 22, 1915.

— Extra numbers: †TDR

v. 9, no. 1. Shibley, G. H. Majority rule in combination with representative government. 1902. 80 p.

v. 11, no. 7. [Political policies of American Federation of Labor.] 1904. 28 p.

[1904.] St. Louis Exposition. Exhibit. 1904. 23 p.

v. 15, no. 12. [Labor's campaign.] 1908. p. 1033-1040.

The American flint. Official magazine of the American Flint Glass Workers' Union of North America. [Monthly.] v. 3-15 (Nov., 1911-Oct., 1924). Toledo, 1911-24. 8°. TDRA

Current.

Editors: Nov., 1911-Sept., 1912, T. W. Rowe; Oct., 1912-Aug., 1914, W. J. Croke; Sept., 1914-Oct., 1924, J. L. Gillooly.

v. 8, no. 9 (July, 1917) imperfect. Lack v. 14, no. 5 (March, 1923).

American Flint Glass Workers' Union of North America. Proceedings. [no.] 37-48 (1913-24). Toledo [1913-24]. 8°. TDRA

— Quarterly report of national secretary. Dec., 1911-Aug., 1922, Feb., 1923-Feb., 1924. Toledo, 1912-24. 8°. TDRA

Current.

American Labor Union. Official report of proceedings. [Annual.] [no. 6] (1903). Denver, 1903. 8°. TDRA

The American photo-engraver; published monthly as the official journal of the International Photo-engravers Union. v. 1-16 (Dec., 1908-Nov., 1924). Chicago, 1908-24. 8°. TDRA

Current.

Editor: 1908-24, Matthew Woll.

v. 1, no. 10; v. 2, no. 10 contain Officers' reports to the annual meeting of the International Photo-engravers Union, 1909-10. v. 1, no. 11 contains the 1909 Convention proceedings.

The American pressman. Official organ of the International Printing Pressmen and Assistants Union of North America. [Monthly.] v. 16, no. 8-v. 33 (July, 1906-Nov., 1923). St. Louis, etc., 1906-23. f°. †TDR

Current.

Editors: July, 1906-1908, T. F. Galoskowsky; Jan., 1908-Dec., 1909, Frank Pampusch; Jan., 1910-June,

1914, C. W. Miller; July, 1914-June, 1916, J. F. Geckler; July, 1916-Nov., 1923, T. E. Dunwoody.

Two editions of v. 18, no. 2 (Jan., 1908) were printed by rival factions. v. 28, no. 1-2 called v. 30, no. 1-2. v. 23, no. 10, 12 (Sept., Nov., 1913) lacking.

Supplements to v. 16, no. 10; v. 17, no. 10; v. 18, no. 9; v. 19, no. 10; v. 20, no. 9; v. 21, no. 9; v. 22, no. 9-10; v. 23, no. 9; v. 24, no. 9; v. 26, no. 9; v. 30, no. 12; v. 31, no. 1; v. 32, no. 12 contain official proceedings of the International Printing Pressmen and Assistants Union of North America, no. 18-29 (1906-22). The proceedings were held annually, 1906-14; biennially, 1916-22. No convention in 1918.

v. 28, no. 1-2 incorrectly numbered v. 30.

American Railway Union. Proceedings of the general union. 1st quadrennial convention. 1894.

Shelved in TPR.

Arbeidernes faglige Landsorganisation. Beretning om virksomheten i aaret 1920. Kristiania, 1921. 8°. TDRA

— Meddelelsesblad. [Irregular.] Aargang 11-18 (1916-23). Kristiania, 1916-23. 8°. TDRA

Current.

Editor: 1916-23, O. O. Lian.

Arbeitersekretariat München. Jahresbericht. [no.] 18 (1915). München [1916]. 8°. TDRA

1915 includes: Geschäftsbericht des Gewerkschaftsvereins München, 1915.

Arbejderen; Meddelelseblad for de Samvirkende Fagforbund i Danmark. [Weekly.] Aarg. 1-19 (July, 1904-June, 1923). København, 1905-23. 8°. TDRA

Current.

Editors: July, 1904-April, 1909, C. M. Olsen; May, 1909-June, 1923, C. F. Madsen.

Arizona State Federation of Labor. Proceedings. [no.] 5-7 (1916-18). Phoenix, 1916-18. 8°. TDRA

1912-15 out of print.

Associated Shipwrights' Society. See Ship Constructors' and Shipwrights' Association.

Association of Wireless and Cable Telegraphists. Signal. See Signal.

Auburn labor weekly. Organized labor's official paper. v. 4, no. 40-52 (Sept. 25-Dec. 25, 1914); v. 6, no. 1-7, 9-14, 16-v. 7, no. 46 (Jan. 1-Feb. 12, 26-April 2, 16, 1915-Nov. 17, 1916). Auburn, N. Y., 1914-16. f°. ††† TDRA

Editor: 1914-16, R. E. Fenton.

Frequent mistakes in numbering; v. 5 omitted.

Ceased publication.

Aus Werkstatt und Wirtschaft; Monatschrift für gewerkschaftliche, wirtschaftliche und sozialpolitische Fragen. [Monthly.] Bd. 1, Nr. 2-3, 5-Bd. 3 (Nov.-Dec., 1919, Feb., 1920-Dec., 1922). Wien, 1919-22. 8°. TDRA

Editor: 1919-22, Viktor Stein.

Published by Oesterreicher Metallarbeiterverband. Ceased publication with Dec., 1922.

Trade Union Periodicals, continued.

Australian Shearers' Union. See **Australian Workers' Union.**

Australian Workers' Union. Amalgamation question: official report of the proceedings between the Australian Workers' Union and representatives of the Australian Meat Industry Employees' Union, the Rural Workers and General Labourers Association of New South Wales, the United Laborers' Union of Victoria and the General Workers' Union of Western Australia; together with the reports of joint committees, presented to the A. W. U. annual convention, Feb., 1915. Sydney, 1915. 22 p. 8°. **TDRA**

Bound with: **Australian Workers' Union.** Official report, 1897-1921.

— Official report of the annual convention with head office and worker accounts. [no.] 11, 19-20, 24-28, 30, 32, 34-36 (1897, 1905-06, 1910-14, 1916, 1918-22). Sydney, 1897-1922. 8°. **TDRA**

Includes the Australian Shearers' Union; the General Labourers Union; the Amalgamated Workers' Association of Queensland; the Rural Workers' Union and the United Labourers' Union of South Australia.

Backsteinleger und Maurer international Union von Amerika. Verhandlungen der Jahres-Konvention. [Nr.] 32 (1898). Co-hoes, N. Y., 1898. 8°. **TDRA**

Bakers' journal and *Deutsch-Amerikanische Bäcker-Zeitung.* Organ of the Journeymen Bakers and Confectioners International Union of America.

Contains digest of reports and proceedings. Name of union changes to: Bakery and Confectionery Workers International Union of America. Shelves in † VTA.

Bakery and Confectionery Workers International Union of America. Bakers' journal. See **Bakers' journal.**

Der Bauarbeiter: Mitteilungsblatt der aus dem Deutschen Bauarbeiterverband aus-geschlossenen Vereine und Kollegen. [Daily.] Jahrg. 5, Nr. 21-29 (Oct. 18-27, 1923). Berlin, 1923. f°. † **TDRA**

Current.
Not published on Sundays.

Belgium.— Office du Travail. Rapport relatif à l'exécution de la loi du 31 mars 1898 sur les unions professionnelles. [Triennial.] 1898/1901-1905/7, 1911/21. Bruxelles, 1904-23. 8°. **TDR**

Bellingham (Wash.) Central Labor Council. Labor unionist. See **Labor unionist.**

Bérmunkás. See **Felszabadulás.**

Binghamton Central Labor Union. The Independent. See **The Independent.**

The Blacksmiths' journal. [Monthly.] v. 6-26 (Jan., 1905-Jan., 1925). Chicago, 1905-25. 8°. **TDRA**

Current.

Editors: Jan.-Oct., 1905, R. B. Kerr; Nov., 1905-June, 1919, J. W. Kline; July, 1919-Dec., 1924, M. W. Martin; Jan., 1925, J. W. Kline.

1911, Jan.-July, called v. 12, no. 1-7; Aug.-Dec., called v. 13, no. 8-12.

— Supplement. Nov., 1911. Proceedings of the 13th biennial convention of the International Brotherhood of Blacksmiths and Helpers. 1911. 125 p.

— v. 24, no. 2, part 2 (Feb., 1922). New York bank control in the transportation industry.

v. 24, no. 8, part 2, and no. 10 lacking (Aug., Oct., 1922).

Title changes, August, 1920 to International Brotherhood of Blacksmiths, Drop Forgers and Helpers monthly journal.

Sub-title varies: 1905-June, 1919, Official organ of the International Brotherhood of Blacksmiths and Helpers; July, 1919-Aug., 1920, Official organ of the International Brotherhood of Blacksmiths, Drop Forgers and Helpers.

Board of Delegates of the Building Trades. Official journal [of] the Board of Delegates of the building trades organizations affiliated with the Executive Council of the United Board of Business Agents of the Building Trades of Greater New York and Long Island. [New York,] 1919. 4°. **TDRA**

Boilermakers' and iron ship builders' journal. See **Boilermakers' journal.**

Boilermakers' journal. Official organ of the International Brotherhood of Boiler Makers, Iron Ship Builders and Helpers of North America. [Monthly.] v. 10, no. 3, 5, 7-9; v. 12, no. 1-2, 4-v. 18, no. 3, 5-v. 36 (March, May-Sept., 1898; Jan.-Feb., April, 1900-March, May, 1906-Dec., 1924). Kansas City, 1898-1924. 8°. **TDRA**

Current.

Editors: 1898-Jan., 1905, John McNeil; Feb., 1905-June, 1908, G. F. Dunn; July, 1908-Sept., 1910, J. A. Franklin; Oct., 1910-Dec., 1924, J. B. Casey.

Title varies: 1898-1912, The Journal of the Brotherhood of Boiler Makers and Iron Ship Builders of America; 1913-18, Boilermakers' journal; 1919-23, Boilermakers' and iron ship builders' journal; 1924, Boilermakers' journal.

v. 12, no. 8; v. 14, no. 8; v. 16, no. 8; v. 20, no. 7; v. 22, no. 8 contain Proceedings of the consolidated convention of boiler makers and iron ship builders, [no.] 3, 5-6, 8-9 (1900, 1902-04, 1908-10).

v. 18, no. 4 (April, 1906) was distributed to members only.

v. 10-28 contain Roster of officials and subordinate lodges.

Bookkeepers, Stenographers and Accountants Union of New York. Office worker. See **Office worker.**

Boot and Shoe Workers' Union. Proceedings of convention. [no.] 4-15 (1899-1921). Lynn, Mass. [etc.], 1899-1921. 8°. **TDRA**

[no.] 12-15 (1915-21) in *Shoe workers' journal*, v. 16-20.

— Shoe workers' journal. See **Shoe workers' journal.**

Trade Union Periodicals, continued.

The **Bottle maker**; official journal of the Glass Bottle Blowers' Association. [Monthly.] v. 1-3 (July, 1921-June, 1924). Camden, N. J., 1921-24. 8°. **TDRA**

Current.

Editor: 1921-24, J. A. Voll.

Boycotter. See **Union printer**.

The **Bricklayer and mason**; official journal of the Bricklayers' and Masons' International Union of America. [Monthly.] v. 1-26 (July, 1898-Dec., 1923). New York, Indianapolis, 1898-1923. f°. **††TDRA**

Current.

Editors: July, 1898-Jan., 1899, Thomas O'Dea; Feb., 1899-Jan., 1906, E. A. Moffett; Feb., 1906-Dec., 1923, William Dobson.

No February numbers issued, 1903-05.

v. 13, no. 2 (Feb., 1910) title changes to: Bricklayer, mason and plasterer; official journal of the Bricklayers', Masons' and Plasterers' International Union of America.

Bricklayers', Masons' and Plasterers' International Union of America. Annual report. [no.] 45-51, 53-54 (1909/10-1915/16, 1918/20-1920/2). Indianapolis [1910-22]. 8°. **TDRA**

1918/20-1920/2 called 1st-2d biennial and 53d-54th report. 1918/20 in two parts.

— Proceedings of convention. 1868, no. 41-45, 47, 49 (1908-16, 1920, 1924). Indianapolis, 1868-1924. 8°. **TDRA**

1908-24 also called: 1st-5th, 7th, and 9th biennial conventions.

1868 not numbered. Title reads: National Union of Bricklayers of U. S. A. 1908-10 title reads: Bricklayers and Masons International Union.

The **Bridgemen's magazine**: the official monthly journal... of the International Association of Bridge, Structural and Ornamental Iron Workers. v. 2, no. 14; v. 3, no. 5, 9-v. 24 (Sept., Dec., 1903; April, 1904-Dec., 1924). New York [etc.], 1903-24. 4°. **TDRA**

Current.

Editors: Sept., 1903-July, 1904, J. W. Johnston; Aug., 1904-Dec., 1911, J. J. McNamara; Jan.-Nov., 1912, H. S. Hockin; Dec., 1912-March, 1913, J. E. McClory; April, 1913-Dec., 1924, Harry Jones.

Aug.-Oct., 1904 also called v. 3, no. 13-15. 2d copy of 1904 bound separately, **TDRA**.

v. 4-24 (1904-24) contain proceedings of 8th to 22d convention, International Association of Bridge, Structural and Ornamental Iron Workers, as follows: 1904-17, annual; 1918-24, biennial. In October issue, except for 1913, in March-April issues, and 1924, published as a supplement. No meetings in 1912, 1922.

1905-24 proceedings contain reports of the international officers.

Official directory of the International Association in each volume, 1903-24.

British Iron, Steel and Kindred Trades Association. See **Iron and Steel Trades Confederation**.

The **Broom maker**; official journal of the International Broom and Whisk Makers' Union. [Monthly.] v. 8-v. 9, no. 1 (Nov., 1906-Nov., 1907). Amsterdam, N. Y., 1906-07. 4°. **TDRA**

Brotherhood of Boiler Makers and Iron Ship Builders of America. Journal. See **Boilermakers' journal**.

Brotherhood of Electrical Workers, No. 3. Official handbook. 1898. New York, 1898. 4°. **†TDRA**

Brotherhood of Locomotive Engineers. Minutes of the Grand International Division... at their annual session. 1867. Ft. Wayne, Ind., 1867. 8°. **TDRA**

Brotherhood of Locomotive Engineers journal. Monthly. v. 7 (1873); v. 19, no. 9 (Sept., 1885); v. 22, no. 4 (April, 1888); v. 23-58 (Jan., 1889-Dec., 1924). Cleveland [etc.], 1873-1924. 8°, f°. **TDRA**

Current.

Editors: 1891-93, H. C. Hays; 1894-1921, C. H. Salmons; March, 1922-1924, A. F. Coyle.

Running title: 1873-July, 1913, Locomotive engineers' monthly journal; Aug., 1913-Dec., 1923, Locomotive engineers' journal.

Lack v. 46, no. 9, 12 (Sept., Dec., 1912).

Brotherhood of Locomotive Firemen and Enginemen's magazine. [Monthly.] v. 14, no. 2-4 (Feb.-April, 1890); v. 15, no. 7 (July, 1891); v. 16, no. 9, 11 (Sept., Nov., 1892); v. 17, no. 1-3, 6-12 (Jan.-March, June-Dec., 1893); v. 18 (1894); v. 19, no. 1, 3-6, 8-11 (Jan., March-June, Aug.-Nov., 1895); v. 21, no. 3, 6 (Sept., Dec., 1896); v. 22-77 (Jan., 1897-Dec., 1924). Terre Haute [etc.], 1890-1924. 8° and f°. **TDRA**

Current.

v. 64-73 (1918-22) published semi-monthly.

Editors: Feb., 1890-Oct., 1894, E. V. Debs; Nov., 1894-Jan., 1904, W. S. Carter; Feb., 1904-Dec., 1924, J. F. McNamee.

Title varies: 1890-1900, Locomotive firemen's magazine; 1901-06, Brotherhood of Locomotive Firemen's magazine; 1907-24, Brotherhood of Locomotive Firemen and Enginemen's magazine.

v. 29, no. 2 (Aug., 1920) in 2 parts; part 2, Seventh biennial convention [souvenir]. 4°

Brotherhood of Locomotive Firemen of the Pennsylvania Lines West of Pittsburgh. Report of annual meeting of joint protective board. no. 14 (1906). Alleghany, Pa., 1906. 16°. **TDRA**

Brotherhood of Metal Workers. Metal workers bulletin. See **Metal workers bulletin**.

Brotherhood of Painters, Decorators, and Paperhangers of America. Official journal. Painter and decorator. See **Painter and decorator**.

Brotherhood of Railroad Signalmen of America. Minutes of annual convention. no. 10, 12-13 (1917, 1919-20). [Kansas City, Mo., 1917-20.] 8°. **TDRA**

no. 10-13 also called 12th-15th regular convention. no. 12-13 contain reports of the officers of the Brotherhood. no. 10 digest only.

— Signalman's journal. See **Signalman's journal**.

Brotherhood of Railroad Trainmen. Railroad trainman. See **Railroad trainman**.

Trade Union Periodicals, continued.

Brotherhood of Railway Carmen. Proceedings. *See* Railway carmen's journal.

— Railway carmen's journal. *See* Railway carmen's journal.

Brotherhood of Railway Clerks. Railway clerk. *See* Railway clerk.

Brotherhood of Railway and Steamship Clerks, Freight Handlers, Express and Station Employees. Railway clerk. *See* Railway clerk.

Brotherhood of Railway Trackmen of America. Trackman's advance advocate. *See* Advance advocate.

Brotherhood of Railway Trackmen of America. Proceedings. *See* Advance advocate.

Buchdrucker-Zeitung. *See* Deutsch-amerikanische Buchdrucker-Zeitung.

Bureau voor de Roomsche Katholieke Vakorganisatie, Utrecht. Jaarboek. [no.] 12-14 (1921-23). [Utrecht, 1922-23.] 8°.

TDRA

California State Federation of Labor. Proceedings of the annual convention. [no.] 10, 14-25 (1909, 1913-24). San Francisco, 1909-24. 8°.

TDRA

Contain reports of officers.

— Reports of officers to annual convention. no. 12 (1911). [San Francisco,] 1911. 8°.

TDRA

For later years, see its: Proceedings.

Calumet Joint Labor Council. Suburban. *See* Suburban.

Calumet labor news. *See* Suburban.

Canadian Federation of Labor. Report of the annual convention. [no.] 12-14 (1920-22). [Montreal, etc.,] 1920-22. f°. † TDRA

Typewritten.

Cap-makers' journal; official organ of the United Cloth Hat and Cap-makers of North America. [Monthly.] v. 2, no. 1-8 (May-Dec., 1904); v. 3-v. 4, no. 2 (May, 1905-June, 1906). New York, 1904-06. 8°, 4°, f°.

† TDRA

Editor: 1904-06, William Edlin.

v. 2, no. 2; v. 3, no. 2; v. 4, no. 2 contain Report of the general secretary to the 3d-5th annual convention of the United Cloth Hat and Cap-makers of North America. 1904-06.

In English and Yiddish.

The Car worker; official organ of the International Association of Car Workers. Monthly. v. 1, no. 7, 11-12 (Oct., 1903, Feb.-March, 1904); v. 2, no. 3, 11-v. 22 (June, 1904, Feb., 1905-March, 1925). Chicago, Buffalo, 1903-25. 8°.

TDRA

Current.

Editors: Oct., 1903-June, 1904, A. T. Fish; Jan.-July, 1905, C. C. Gaskins; Aug.-Nov., 1905,

J. L. Tracy; Dec., 1905-Dec., 1921, G. W. Gibson; Jan., 1922-March, 1925, G. C. Eckroth.

Title changed, Jan., 1915, to *The Railroad worker*; official organ of the American Federation of Railroad Workers.

The Carpenter; official journal of the United Brotherhood of Carpenters and Joiners of America. Monthly. v. 12, no. 2 (Feb., 1892); v. 15, no. 2 (Feb., 1895); v. 16, no. 5, 7-12 (May, July-Dec., 1896); v. 17, no. 2-7 (Feb.-July, 1897); v. 18, no. 4-9 (April-Sept., 1898); v. 19, no. 1-5, 9-10 (Jan.-May, Sept.-Oct., 1899); v. 20, no. 2, 7-12 (Feb., July-Dec., 1900); v. 21-44 (Jan., 1901-Dec., 1924). Philadelphia, Indianapolis, 1892-1924. 8°, f°.

TDRA and † TDRA

Current.

Editors: Feb., 1892-Aug., 1901, P. J. McGuire; Oct., 1901-Dec., 1924, Frank Duffy.

v. 12-42 contain Proceedings of the quarterly sessions of the general executive board of the Brotherhood, 1892-1922.

Each volume contains lists of the business agents and of the recording and financial secretaries of the local unions.

v. 34 miscalled v. 33.

Carpenters' and Joiners' National Union of the United States of America. Proceedings. [no.] 1-3 (1865-67). New York, 1865-67. 8°.

TDRA

Proceedings for 1867 are imperfect.

Carriage and Wagon Workers' International Union of North America. Proceedings of the annual convention. [no.] 7 (1904). [New York,] 1904. 8°.

TDRA

Cement Finishers International Association. *See* Operative Plasterers' and Cement Finishers' International Association.

Central Federation of Labor of Albany, N. Y. Official record. *See* Official record.

Central Labor Council of Portland and Vicinity. Portland labor press. *See* Portland labor press.

Central Trades and Labor Assembly of Syracuse. Industrial weekly. *See* Industrial weekly.

Central Trades and Labor Council of Greater New York and Vicinity. Official publication. 2d ed. New York, 1921. 4°.

TDRA

Central Unions of Painters and Similar Callings. *See* International Secretariat of National Unions of Painters and Allied Trades.

Centrale des métallurgistes de Belgique. Rapports et compte rendu [du] congrès national. [no.] 32 (1921). Bruxelles, 1921. 8°.

TDRA

At head of title: Parti ouvrier belge — Commission syndicale.

Ceramic, Mosaic and Encaustic Tile Layers' and Helpers' International Union. Tile layers' and helpers' journal. *See* Tile layers' and helpers' journal.

Trade Union Periodicals, continued.

Chambre syndicale des industries aéronautiques. Annuaire. 1920. Paris [1920]. 8°. **TDRA**

The **Chauffeur**; national organ of the National Chauffeurs Association. [Monthly.] v. 1-v. 3, no. 5 (Oct., 1912-Feb., 1915). New York, Syracuse, 1912-15. 8°, 4°. **TDRA**

Editors: 1912-May, 1914, J. L. Crawford; June, 1914-Feb., 1915, E. R. Deming.

Title changes, v. 2, no. 9 (June, 1914) to The **Chauffeur**, owner and dealer.

Chicago Federation of Labor. Official labor union directory. *See* Official labor union directory.

Chicago Trades and Labor Assembly. Suburban. *See* Suburban.

Chicago Trades Union Label League. Suburban. *See* Suburban.

Cigar Makers' International Union of America. Proceedings. [no.] 4, 14-16, 19, 21-24 (1867, 1881-85, 1891, 1896, 1912, 1920-23). v. p., 1867-1923. 8°, 4°, f°. †**TDRA**

Proceedings no. 4, 15-16, 19 (1867, 1883, 1885, 1891) in †**TDRA**; no. 14, 21-24 (1881, 1896, 1912, 1920, 1923) contained in *Cigar makers' official journal*, †**TDRA**.

No. 15 issued as supplement to *Journal*.

Cigar makers' official journal; issued by the Cigar Makers' International Union of America. [Monthly.] v. 3, no. 5 (Dec., 1877); v. 4, no. 9 (May, 1879); v. 6, no. 6-7 (March-April, 1881); v. 7, no. 1-2, 7-9 (Oct.-Nov., 1881, April-June, 1882); v. 20, no. 6 (March, 1895); v. 21, no. 11-12 (Aug.-Sept., 1896); v. 22-48 (Oct., 1896-Dec., 1924). Chicago, 1877-1924. f°, 4°. ††**TDRA**

Current.

Editor: 1896-1924, G. W. Perkins.

v. 7, no. 1; v. 22, no. 1; v. 36, no. 10; v. 44, no. 5; v. 47, no. 9 contain Proceedings of the Cigar Makers' International Union of America, no. 14, 21-24 (1881, 1896, 1912, 1920, 1923).

v. 23-48 (1897-1924), April issue, contain annual financial report, except 1897, in May issue, and 1911, not published.

Colorado State Federation of Labor. Annual convention... proceedings. [no.] 21-29 (1916-24). [Denver,] 1916-24. 8°. **TDRA**

1916, title reads: Proceedings of annual convention.

1924 added title: Third biennial labor political convention.

Commission syndicale de Belgique. Congrès syndical; compte rendu sténographique. [no.] 20 (1921). Bruxelles, 1921. 8°. **TDRA**

— **Mouvement syndicale belge.** *See* **Mouvement syndicale belge.**

— **Rapport annuel.** [no.] 21 (1921). Bruxelles, 1922. 8°. **TDRA**

Commission syndicale du Parti ouvrier et des syndicats indépendants. *See* **Commission syndicale de Belgique.**

Commoner and glassworker. *See* **Glassworker.**

Confédération générale du travail. Bulletin; La voix du peuple. *See* **La Voix du peuple.**

— Congrès. *See* **Congrès national corporatif.**

Confédération des travailleurs catholiques du Canada. Résolutions adoptées au congrès. 1922-24. Québec, 1922-24. 8°. **TDRA**

Conférence internationale des représentants des fédérations des relieurs. *See* **International Conference of the Representatives of the Book-binders Unions.**

Congrès international des travailleurs de l'industrie textile. Compte rendu. *See* **International Congress of Textile Workers.** Compte rendu.

Congrès national corporatif. Compte rendu des travaux du congrès. [no.] 1, 5, 7, 9-14, 16-18 (1886, 1892, 1895, 1897-1904, 1908-12). Lyon [etc.], 1886-1912. 8°. **TDRA**

Title varies: 1886: Congrès national des syndicats ouvriers; 1892: Congrès national des syndicats et groupes corporatifs ouvriers de France.

1904, 1908, 1910, 1912 include *Conférence des bourses du travail*, [1]. 3-5, no. 9-14, 16-18 are also 3-8, 10-12 of the *Confédération générale du travail*.

Congrès national des syndicats et groupes corporatifs ouvriers de France. *See* **Congrès national corporatif.**

Congrès national des syndicats ouvriers. *See* **Congrès national corporatif.**

Connecticut State Federation of Labor. Proceedings of annual convention. no. 1, 7 (1887, 1892). New Britain, Conn., 1887-92. 8°. **TDRA**

Name appears as: American Federation of Labor. Connecticut State Branch.

The **Coopers' international journal**: official organ of the Coopers' International Union. [Monthly.] v. 9, no. 12-v. 31, no. 4, 6-12 (Oct., 1900-April, June-Dec., 1922). Kansas City, Kansas, 1900-22. 8°, f°. **TDRA**

Current.

Editors: 1900-May, 1910, J. A. Cable; June, 1910-Oct., 1921, W. R. Deal; Nov., 1921-Dec., 1922, F. M. Krepps.

Issues for June and Aug., July and Sept., 1902 called v. 11, no. 8-9. Jan.-March, 1906, called v. 15, no. 1-3; April-Dec., 1906, v. 16, no. 4-12. 1917 and 1918 both called v. 27.

v. 9, no. 12; v. 11, no. 2; v. 13, no. 9; v. 16, no. 11; v. 18, no. 9; v. 20, no. 10; v. 22, no. 10; v. 25, no. 11; v. 27, no. 11; v. 28, no. 11 contain the biennial proceedings of the Coopers' International Union of North America, [no.] 10-19 (1900-19).

v. 9-v. 27, no. 5 (Oct., 1900-May, 1918) contain *Die internationale Küber-Zeitung*.

Each volume contains a directory of local unions.

Coopers International Union of North America. Proceedings. *See* **Coopers' international journal.**

Trade Union Periodicals, continued.

Cuyahoga County United Trades and Labor Council. See **United Trades and Labor Council of Cuyahoga County.**

The **Defense** bulletin of the Seattle district. [Weekly.] no. 34, 37-43 (Oct. 28, Nov. 17-Dec. 28, 1918). Seattle, 1918. f°. † **TDRA**

no. 34, imperfect.

Publication of the Industrial Workers of the World. Ceased publication.

The **Democrat**. [Weekly.] no. 1-101 (April 10, 1919-March 11, 1921). London, 1919-21. f°. † **TDRA**

Editor: 1919-21, W. A. Appleton.

April 10-June 20, 1919, title reads: The Democrat, with which is incorporated the Federationist, organ of the General Federation of Trade Unions, **TDRA**.

Sub-title varies.

Deutsch-amerikanische Baecker Zeitung. See **Bakers' journal.**

Deutsch-amerikanische Buchdrucker-Zeitung; officielles Organ der deutsch-amerikanischen Typographia. [Semi-monthly.] Jahrg. 19, Nr. 14 (Oct. 16, 1891); Jahrg. 22, Nr. 18 (Jan. 1, 1895); Jahrg. 25, Nr. 19-30 (Jan. 1-June 16, 1898); Jahrg. 26-49 (July 1, 1898-June 16, 1922). New York, Indianapolis, 1891-1922. f°. †† **TDRA**

Current.

Editor: 1891-1922, Hugo Miller.

No number published for Oct. 16, 1898; Aug. 16, 1900-1903, 1906-07, 1920-21.

Title changes: Jahrg. 46, Nr. 7 (Oct. 1, 1918) to Buchdrucker-Zeitung.

Jan., 1919-March, 1920, published monthly.

Deutsch-amerikanische Typographia. Jahres-Bericht. [Nr. 22]-25, 29-50 (1894/5-1897/8, 1901/2-1922/3). New York, 1895-1923. 4°. **TDRA**

Deutscher Bauarbeiterverband. See **Deutscher Baugewerksbund.**

Deutscher Baugewerksbund. Der Grundstein. See **Der Grundstein.**

— Jahrbuch. 1907-23. Hamburg, 1907-24. 8°. **TDRA**

1910, 1912-22 name appears as: **Deutscher Bauarbeiterverband.**

1910 at head of title: Zentralverbände der Maurer und Bauhilfsarbeiter.

— Kalendar. Jahrg. 1-13 (1912-24). Hamburg, 1911-24. 16°. **TDRA**

Editor: 1912-20, August Winning.

1912-23 lettered on cover, **Deutscher Bauarbeiterverband Kalendar.**

— Niederschrift über die Verhandlungen des ordentlichen Verbandstages. [Nr.] 1-2, 4 (1913-18, 1922). Hamburg, 1913-22. 12°. **TDRA**

Title varies: 1913-18, **Deutscher Bauarbeiterverband. Protokoll.**

— Protokoll über die Verhandlungen des (ausserordentlichen) Verbandstages.

Nr. 1-2 (Mai-Dec., 1913). Hamburg, 1913-14. 12°. **TDRA**

May, 1913, title reads: **Deutscher Bauarbeiterverband. Protokoll** über die weiteren Verhandlungen des Verbandstages.

Deutscher Beamtenbund. Flugschriften. Nr. 3-8. Berlin, 1921-22. 8°. **TDRA** and † **TDRA**

Nr. 3. Falkenberg, Albert. Die Organisationsfrage der Beamten. 1921. 12 p.

Nr. 4. Die Besoldungsbewegung des deutschen Beamtenbundes. 1921. 22 p.

Nr. 5. Schröder, Wilhelm, and Paul Lockenvitz. Der soziale Niedergang der deutschen Beamtenschaft. 1921. 30 p.

Nr. 6. Remmers, Ernst, and Paul Lockenvitz. Die Verhandlungen über die Ortsklasseneinteilung nebst vollständigem Ortsklassenverzeichnis. 1921. 140 p.

Nr. 7. Zeiler, A. Eine selbsttätige Anpassung von Gehalt und Lohn an die Wirtschaftsentwicklung. 1922. 16 p.

Nr. 8. Falkenberg, Albert. Der Eisenbahnerstreik. 1922. 16 p.

Deutscher Buchbinder-Verband. Bericht des Vorstandes. 1901-02, 1904. Berlin, Stuttgart, 1902-05. 8°. **TDRA**

— Protokoll der Verhandlungen des Verbandstages. [Nr.] 12 (1913). Berlin, 1913. 8°. **TDRA**

Deutscher Eisenbahner-Verband. Rechenschafts-Bericht des Vorstandes. 1919/20-1920/2. Berlin, 1920-22. 8°. **TDRA**

Deutscher Holzarbeiter-Verband, Berlin. Jahrbuch. (Nr. 1-16) (1906-1922/3). Berlin, 1907-24. 8°. **TDRA**

— Tarifverträge. 1914. Berlin, 1915. 8°. **TDRA**

Deutscher Landarbeiter-Verband. Geschaefts-Bericht. 1912/13, 1914/19. Berlin [1912]-1920. 8°. **TDRA**

1914/19 issued as Schriften, Nr. 5.

— Schriften. Nr. 2, 5, 7-8, 11. Berlin, 1919-21. 8°. **TDRA**

Nr. 2. Tarife und Lohnbewegungen. 1919. 28 p.

Nr. 5. Geschäftsbericht...für die Jahre 1914 bis 1919. 1920.

Nr. 7. Der Wald und seine Arbeiter. 1920. 72 p.

Nr. 8. Niederschrift der 2. General-Versammlung des Deutschen Landarbeiter-Verbandes. 1920. 216 p.

Nr. 11. Niederschrift der Verhandlungen auf der Reichskonferenz der Forstarbeiter. 1921. 104 p.

Deutscher Metallarbeiter-Verband. Bezirk Essen. Geschäftsbericht. 1921-22. Stuttgart, 1922-23. 8°. **TDRA**

Cover title reads: Bericht über das Jahr.

— Jahr- und Handbuch für Verbandsmitglieder. 1908. Stuttgart, 1909. 8°. **TDRA**

La Difesa; periodico settimanale di difesa della classe lavoratrice. anno 1, no. 1-7, 10-16, 18-26 (May 1-June 22, July 13-Aug. 28, Sept. 19-Nov. 23, 1918). Chicago, 1918. f°. ††† **TDRA**

Organ of the Industrial Workers of the World. Irregular.

Trade Union Periodicals, continued.

District Assembly 49, Knights of Labor. Convention of the New York Protective Associations affiliated with District Assembly 49, K. of L. [no. 13-14] (1895-96). New York, 1895-96. sq. 4°. †TDR

East Liverpool (Ohio) Trades and Labor Council. Potters' herald. *See* Potters' herald.

Eisenbahn-Weichensteller. Organ für die Weichensteller und Bahnwärter der Preuss-Hessischen Staats- und der Reichs-Eisenbahnen.

File to 1920. Name of union variously listed: Verband deutscher Eisenbahn-Weichensteller, 1 Kl., Weichensteller, Bahn- und Brückenwärter und deren Hilfsbeamte; Fachgewerkschaft deutscher Eisenbahn-Weichensteller, verwandten Berufsgruppen und Anwärter.

Shelved in †TPGF.

Electrical Trades Union. Annual report. [no.] 24-33 (1914-23). Manchester, 1915-24. 8°. TDR

The **Electrical worker**; official journal of the International Brotherhood of Electrical Workers. [Monthly.] v. 6, no. 11-v. 23 (Oct., 1906-Nov., 1924). Springfield, Ill., Washington, 1906-24. 4°. TDR

Current.

Volume numbering and paging irregular.

Editors: Oct., 1906-June, 1912, P. W. Collins; July, 1912-Nov., 1924, C. P. Ford.

Title varies: v. 14, no. 4-v. 23, Journal of electrical workers and operators.

The **Elevator constructor**; official journal of the International Union of Elevator Constructors. [Monthly.] v. 2-21 (1905-24). Chicago, Philadelphia, 1905-24. 8°. TDR

Current.

Editors: 1905-Jan., 1907, Henry Snow; Feb., 1907-July, 1914, William Young; Aug., 1914-June, 1920, F. J. Schneider; July, 1920, J. C. MacDonald; Aug., 1920-Dec., 1924, J. F. Murphy.

v. 2-21 (1905-24) contain directory of the local unions.

Emancipation. *See* Felszabadulás.

Fabian Research Department. Trade union series. *See* Labour Research Department. Trade union series.

Der Fachgenosse; Organ des Zentralverbandes der Glasarbeiter- und Arbeiterinnen Deutschlands. [Weekly.] Jahrg. 37, Nr. 48-Jahrg. 38, Nr. 3, 5-Jahrg. 39, Nr. 37 (Dec. 3, 1921-Jan. 21, Feb. 4, 1922-Dec. 22, 1923). Berlin, 1921-23. f°. †TDR

Current.

Fachgewerkschaft deutscher Eisenbahn-Weichensteller, verwandten Berufsgruppen und Anwärter. Eisenbahn-Weichensteller. *See* Eisenbahn-Weichensteller.

Fackföreningsrörelsen. [Weekly.] årg. 1, nr. 2-årg. 3 (Jan. 14, 1921-Dec., 1923). Stockholm, 1921-23. 8°. TDR

Current.

Organ of the Landsorganisation i Sverige.

Editor: 1921-23, Sigfrid Hansson.

Farm and factory. *See* Independent.

Farmers and Laborers Union of America. Proceedings of annual session. 1889. Washington, D. C., 1890. 16°.

Shelved in TPG p. v. 81, no. 4.

Federación libre de los trabajadores de Puerto Rico. Justicia. *See* Justicia.

Fédération des employés de France. Congrès des employés de France; compte rendu in extenso. [no.] 6 (1898). Rouen, 1899. 8°. TDR

Fédération française des travailleurs du livre. La Typographie française. *See* La Typographie française.

Fédération internationale des syndicats ouvriers de l'industrie textile. *See* International Congress of Textile Workers.

Fédération nationale des travailleurs du sous-sol et parties similaires (mineurs, miniers, ardoisiers). Compte rendu officiel des travaux du Congrès national corporatif. no. 34-35 (1920-21). Paris, 1920-21. 8°. TDR

Federation of Organized Trades and Labor Unions of New Jersey. Report of the annual sessions. [no.] 5-6, 8 (1883-84, 1886). Paterson, N. J., 1883-87. 8°. TDR

Federation of Organized Trades and Labor Unions of United States and Canada. *See* American Federation of Labor.

Fédération syndicale internationale. *See* International Federation of Trade Unions.

The **Federationist**; official organ of the General Federation of Trade Unions. [Monthly.] v. 1, no. 1 (Dec., 1913); v. 2, no. 16-v. 6, no. 65 (March, 1915-April, 1919). London, 1913-19. f°. †TDR

Numbering continuous.

April 10, 1919 incorporated in *The Democrat*, †TDR.

Federazione italiana operai edili. Resoconto stenografico del congresso nazionale. [no.] 9 (1920). Biella, 1920. 8°. TDR

Felszabadulás. Emancipation. [Weekly.] no. 1-256 (Dec., 1918-Dec., 1923). Chicago, 1919-23. f°. †††TDR

Hungarian organ of the Industrial Workers of the World.

Title changed, no. 250 (Nov. 17, 1923) to Bér-munkás—Wage worker, current in Periodical Division.

Issues somewhat irregular: two issues of no. 56 (Jan. 31, 1920); following dates omitted: March 1, July 12, 1919; Jan. 17, March 20, April 17, 1920; Sept. 17, 1921; August 18, 1923. Library file lacks no. 57 (Feb. 7, 1920).

Fishermen's Union of the Atlantic. Official reference book. [Annual.] 1919, 1921. [Boston, 1919-21.] 4°. TDR

Fortschritt. Organ of the Amalgamated Clothing Workers. In Yiddish. Shelved in *PYO.

Trade Union Periodicals, continued.

France. — Direction du Travail. *Annuaire des syndicats professionnels, industriels, commerciaux et agricoles.* année 8, 10, 12-19 (1896, 1898/9, 1901-14). Paris, 1896-1914. 8°. **TDRA**

Franklin Association, No. 23, International Printing Pressmen's and Assistants' Union of North America. Official handbook. v. 9-10 (1899-1901). New York, 1899-1901. 4°. **TDRA**

Fresno labor news. Published by the Fresno Labor Council. [Weekly.] v. 6, no. 33-52 (Sept. 13, 1913-Jan. 24, 1914); v. 7, no. 1-48 (Jan. 31-Dec. 26, 1914); v. 8, no. 1-19, 21-42, 44-50 (Jan. 9-May 15, 29-Oct. 27, Nov. 10-Dec. 22, 1915); v. 9, no. 1-30 (Jan. 6-Aug. 3, 1916); v. 22, no. 30-34, 36-48 (Aug. 8-Sept. 12, 26-Dec. 26, 1919); v. 23, no. 1-8, 10-23, 25-38, 40-43, 45-47, 49-52 (Jan. 2-Feb. 20, March 5-June 4, 18-Sept. 24, Oct. 8-29, Nov. 12-26, Dec. 10-31, 1920); v. 24, no. 1-3, 5-25, 27-44, 44-56 (Jan. 7-21, Feb. 4-June 24, July 8-Oct. 28, Nov. 4, 1921-Jan. 27, 1922); v. 26, no. 1-2 (Feb. 3-10, 1922). Fresno, Calif., 1913-22. f°. **TDRA**

Editors: 1913-14, F. P. Lamoreux; Aug., 1919-Dec. 2, 1921, P. K. Canine; Dec. 9, 1921-Feb. 10, 1922, C. P. Taylor.

Numbering irregular; v. 24, no. 49-56 also called v. 25, no. 45-52.

Title varies: Oct. 18-Nov. 7, 1919 called Fresno labor news and Sunday mirror; Nov. 21, 1919-Feb., 1922, Tri-county labor news.

The Fur-worker; official organ of the International Fur-workers' Union of the United States and Canada. [Monthly.] v. 1-v. 6, no. 73, 75-v. 7, no. 86 (Oct. 3, 1916-Jan., April, 1922-Nov., 1923). Long Island City, N. Y., 1916-23. f°. **TDRA**

Current.

Editors: Oct., 1916-April, 1921, A. W. Wenneis; May, 1921-Nov., 1923, Morris Kaufman.

Numbering continuous. no. 35 and 38 omitted in numbering. v. 1, no. 1-20 (Oct. 3, 1916-July 20, 1917) published semi-monthly.

v. 1, no. 1-20 contains a Jewish section which became a separate publication, of which the Library has v. 5, no. 63-65 (Jan.-March, 1921); v. 6, no. 78 (Nov., 1922); v. 7, no. 80, 85-86 (Jan., June, July, Sept., 1923). Has Jewish edition only of v. 6, no. 78; v. 7, no. 80.

v. 1, no. 18; v. 3, no. 45; v. 6, no. 76-77 contain Reports of the convention of the International Fur-workers' Union of the United States and Canada, no. 3-5 (1917-22). v. 1, no. 17; v. 3, no. 44-45 contain Reports of the International officers, 1917-19.

The Garment worker; published by the General Executive Board of the United Garment Workers of America. [Quarterly.] v. 3, no. 4-6 (May-Sept., 1896); v. 5, no. 1-4, 6-20 (Aug., 1898-Aug., 1899, Feb., 1900-Aug., 1903). New York, 1896-1903. 4°. f°. **TDRA**

Editor: 1896-1903, Henry White.

Sept. 9, 1903 absorbed by the *Weekly bulletin of the clothing trades*, now called the *Garment worker*, **TDRA**.

v. 5, no. 2, no. 9, no. 13 contain: Proceedings of the

convention of the United Garment Workers of America, no. 7, 9-10 (1898, 1900-01).

v. 5, no. 1, 4, 8, 12, 16, 20 contain reports of the general officers to the convention, 1898-1903.

The Garment worker; official organ of the United Garment Workers of America. [Weekly.] v. 1-23 (July 2, 1902-Oct. 17, 1924). New York, 1902-24. f°. **TDRA**

Current.

Title varies: July 2, 1902-March 11, 1903, *Weekly bulletin*; March 18-Sept. 2, 1903, *Weekly bulletin of the clothing trades*; Sept. 9, 1903-Oct. 18, 1912, *Weekly bulletin of the clothing trades*; official organ of the United Garment Workers of America.

Editors: Nov. 5, 1902-Feb. 25, 1903, C. J. Stillwell; March 4-Sept. 2, 1903, G. S. Jones; Sept. 9, 1903-July 15, 1904, Henry White; July 22, 1904-May 18, 1906, J. W. Sullivan; May 25, 1906-Dec., 1909, S. L. Landers; 1910-24, B. A. Langer.

No issues published April 8, 15, 22, 1921. v. 19, no. 21 (March 5, 1920) lacking.

Feb. 18, 1903 became official organ of the United Garment Workers of America.

Sept. 9, 1903, absorbed the *Garment worker*; official quarterly journal.

v. 5, no. 43; v. 7, no. 43; v. 9, no. 43; v. 11, no. 44-45; v. 13, no. 52 contain reports of the International officers to the convention, 1904-14.

General Federation of Trade Unions.

Agenda for annual meeting. [no. 11.] (1910). London, 1910. 8°. **TDRA**

For other years see its: Proceedings and reports.

— Annual report and balance sheet. no. 4-5, 7-25 (1903-04, 1906-24). London, 1903-24. 8°. **TDRA**

no. 5, 7-10, 14-24 (1904, 1906-09, 1913-23) are included in its Proceedings and reports.

no. 4, 7-8, 10-25 are also bound separately.

no. 7-8 (1906-07) contain International Trade Union Federations. Reports. [no.] 2-3 (1904-05).

— The Democrat. See The Democrat.

— The Federationist. See The Federationist.

— Proceedings and reports. July, 1903-March, 1904, April, 1905-June, 1909, July, 1912-June, 1924. London, 1903-24. 8°. **TDRA**

Include Quarterly balance sheets, Reports of the annual meeting, Annual reports and balance sheets and miscellaneous material.

— Quarterly balance sheet. no. 16-19, 24-96, 98-102 (June, 1903-March, 1904, June, 1905-Sept., 1923, March, 1924-March, 1925). London, 1904-25. 8°. **TDRA**

no. 16-19, 24-39, 52-95 (June, 1903-March, 1904, June, 1905-March, 1909, June, 1912-June, 1923) are included in its Proceedings and reports. no. 29-39, 53-96, 98-102 (Sept., 1906-March, 1925) are also bound separately.

Title varies.

— Report of the annual general council meeting and conference of international delegates. [no.] 4, 7-9, 13-25 (1903, 1906-08, 1912-24). London, 1903-24. 8°. **TDRA**

no. 4, 7-9, 13-23 (1903, 1906-08, 1912-22) are included in its Proceedings and reports. no. 17-25 (1916-24) are also bound separately.

Title varies slightly.

Trade Union Periodicals, continued.

General Labourers' Union. See **Australian Workers' Union.**

— **Internationaler Bericht über die Gewerkschaftsbewegung.** See **Internationaler Bericht über die Gewerkschafts-Bewegung.**

Generalkommission der Gewerkschaften Deutschlands. Gewerkschaftliche Frauenzeitung. See **Gewerkschaftliche Frauenzeitung.**

Georgia Federation of Labor. Proceedings of annual convention. no. 21 (1919). Atlanta [1919]. f°. † **TDR**

Gerechtigkeit (Justice); a Jewish labor weekly. v. 2, no. 1-34, 36-39, 41-v. 5 (Jan. 2-Aug. 20, Sept. 3-24, Oct. 8, 1920-Dec. 28, 1923). New York, 1920-23. f°. † **TDRA**

Current.
Editor: 1920-23, S. Yanofsky.
Published by the International Ladies' Garment Workers' Union.

Gesamtverband der christlichen Gewerkschaften Deutschlands. Jahrbuch. See **Jahrbuch der christlichen Gewerkschaften.**

Gewerbeband Zürich. Jahresbericht. 1902. Zürich, 1903. 8°.

Shelved in *TDR* p. v. 21, no. 2.

Gewerkschaft der Tabakarbeiterinnen und -Arbeiter Oesterreichs. Protokoll der Verhandlungen der Generalversammlung. [no.] 2 (1907). Wien, 1907. 8°. **TDRA**

Gewerkschaftliche Frauenzeitung. [Bi-weekly.] Jahrg. 1-7, Nr. 11, 13-Jahrg. 8, Nr. 13 (Jan. 5, 1916-May 31, June 28, 1922-Oct., 1923). Berlin, 1916-23. f°. † **TDRA**

Editor: 1916-23, Gertrud Hanna.
Jahrg. 8, Nr. 7-13 (April-Oct., 1923), monthly.
Ceased publication.

Gewerkschaftliche Landeszentralen. Internationaler Bericht über die Gewerkschaftsbewegung. Hrsg. von dem internationalen Sekretär der Gewerkschaftlichen Landeszentralen. Nr. 2, 8, 10 (1904, 1910, 1912). Berlin, 1906-13. 8°. **TDRA**

Giustizia; organo ufficiale dell' International Ladies' Garment Workers' Union. [Weekly.] v. 1-8 (Jan. 18, 1919-Dec. 29, 1924). New York, 1919-24. f°. † **TDRA**

Current.
Editors: 1919-24, S. Yanofsky and R. Rende.
Numbering occasionally irregular. v. 4, no. 13-52 (April-Dec., 1922) called v. 6, no. 13-52; v. 5 omitted, 1923 called v. 7. Lack v. 1, no. 33 (Aug. 30, 1919).

Glass Bottle Blowers' Association of the United States and Canada. The bottle maker. See **The Bottle maker.**

— Proceedings of the annual session. [no.] 20, 28-29, 32, 34-35, 38-45 (1896, 1904-05, 1908, 1910-11, 1914-21). Camden, N. J., etc., 1896-[1921]. 8°. **TDRA**

Title varies: 1914-21, Minutes of proceedings; 1908, Report of proceedings.

The Glassworker. [Weekly.] v. 21, no. 51-v. 43 (Oct. 6, 1902-Sept. 27, 1924). Pittsburg, 1900-24. f°. †† **TDRA**

Current.
Editor: Sept. 22, 1900-July 5, 1902, S. P. Austin; July 12-Nov. 11, 1902, S. N. McCarthy; Nov. 18, 1902-Oct. 3, 1914, H. W. Gauding; Oct. 10, 1914-April 13, 1918, C. H. Gillespie; April 20, 1918-Jan. 11, 1919, J. G. Kaufmann; Jan. 18, 1919-March 27, 1920, L. M. Dorris; May 8, 1920-Sept. 27, 1924, J. M. Hammer.

v. 21-v. 29, no. 27 (Sept. 22, 1900-April 8, 1911) called **The Commoner** and **glassworker**.

Numbering irregular; Sept., 1904-Oct., 1908 called v. 26; v. 38 omitted, v. 33, no. 11 (Dec. 19, 1914) lacking.

Not a trade union organ.

Glove workers' monthly bulletin. Official organ of the International Glove Workers' Union of America. v. 1-v. 7, no. 8 (Oct., 1911-Aug., 1918). Chicago, 1911-18. 8°. **TDRA**

Title varies: Oct., 1911-Sept., 1913, Monthly bulletin.

v. 5, no. 8-11, contains Convention proceedings of the International Glove Workers Union of America, no. 9 (1916).

Publication suspended with v. 7, no. 8.

The Granite cutters' journal; the official organ of the Granite Cutters' National Union of the United States of America. [Monthly.] v. 23, no. 274-276; v. 24-47 (March, 1900-March, 1924). Boston, etc., 1900-24. f°. ††† **TDRA** and †† **TDRA**

Current.
Editor: March, 1900-July, 1923, James Duncan; Aug., 1923-March, 1924, Sam Squibb.
Also called whole number 274-564.

Great Britain.—Commercial, Labour and Statistical Department. Directory of industrial associations in the United Kingdom. [1-10.] ([1900], [1902]-03, 1905, 1907, 1910-11, 1913-14, 1917). London, 1900-17. 8°. **TDRA**

Title varies: 1913-1914, Industrial directory of the United Kingdom; 1917, Directory of employers' associations and trade unions.

Library has second copies of 1900-1914 in Great Britain. Parliamentary papers. * *SDD*.

— Trade unions. Report by the chief labour correspondent of the Board of Trade on trade unions; with comparative statistics. no. 9-17 (1896-1908/10). London, 1897-1912. 8°. **TDRA**

Reports for 1896-1901, annual; 1902/4-1908/10, triennial.

Library has a complete set, no. 1-17 (1886-1908/10) in Great Britain. Parliamentary papers. * *SDD*.

(To be continued)

INTERESTING RECENT ADDITIONS

ECONOMICS, SOCIOLOGY, AND

POLITICAL SCIENCE

Bonn, Moritz Julius. Die Krisis der europäischen Demokratie. München: Meyer & Jessen, 1925. 154 p. 12°. **SEB**

Brij Narayan. The population of India; a comparative study. Anarkali, Lahore: Rama Krishna & Sons, 1925. v, 215 p. tables. 8°. **SDOA (India)**

Chatterji, H. S. An introduction to Indian economics. Calcutta: S. K. Lahiri & Co. [pref. 1925,] xii, 500 p. 5. ed. 12°. **TAH**

Corder, R. E., pseud. Tales told to the magistrate. London: A. Melrose, Ltd., 1925. viii, 9-285 p. 12°. **SLE**

County government and administration in Iowa, edited by Benjamin F. Shambaugh... Iowa City, Ia.: The State Historical Society of Iowa, 1925. viii, 716 p. tables. 8°. (Applied history. v. 4.) **SB (Applied)**

Contents: Editor's introduction. Porter, K. H. Definition of the county in Iowa. Van Ek, J., The county Board of Supervisors. Van Ek, J., The county auditor. Van Ek, J., The county treasurer. Van Ek, J., The county recorder. McVicker, J. R., The Clerk of the district court. McVicker, J. R., The county attorney. Jackson, W. A., The county sheriff. Sherman, J. J., The county coroner. Sherman, J. J., The county superintendent of schools. McVicker, J. R., The administration of justice in the county. Fullbrook, E. S., County welfare work. Pollock, I. L., The administration of highways in the county. Pollock, I. L., Administration of taxation and finance in the county. Sherman, J. J., Drainage districts in Iowa. Fullbrook, E. S., County administration of health. Robeson, G. F., The county and elections. Porter, K. H., Reorganization of county government in Iowa.

Cundall, Leonard Bertram, and THOMAS LANDMAN. Wales; an economic geography. London: G. Routledge & Sons, Ltd., 1925. x, 364 p. illus. diags., tables. 12°. **TLB**

Davies, Randall Robert Henry. The railway centenary; a retrospect. London: London & North Eastern Railway Co. [1925,] 49 p. illus. 4°. **TPN (Stockton)**

Duehring, Eugen Karl. Cursus der National- und Socialökonomie nebst einer Anleitung zum Studium und zur Beurtheilung von Volkswirtschaftslehre und Socialismus. Leipzig: O. R. Reisland, 1925. xii, 592 p. 4. ed. 8°. **TC**

Fisher, Lettice Ilbert. Then and now; economic problems after the war a hundred years ago, by Mrs. H. A. L. Fisher, with an introduction by the Rt. Hon. David Lloyd George... London: H. Milford, 1925. xii, 117 p. 12°. **TAH**

Geale, R. G. International commerce and economic theory; a plea for investigation. London: P. S. King & Son, Ltd., 1925. ix, 161 p. 12°. **TK**

Harder, O., and A. BRUENING. Die Kriminalität bei der Post. Ein Leitfadens bei den Untersuchungen zur Feststellung strafbarer Handlungen im Post- und Telegraphenbetrieb unter besonderer Berücksichtigung der chemischen und mikroskopischen Hilfsmittel. Berlin: W. Ernst & Sohn, 1924. 148 p. illus. 8°. **SLE**

Johnston, Joseph. A groundwork of economics. Dublin: The Educational Co. of Ireland, Ltd. [1925,] 112 p. 12°. **TC**

Joly, Henri. Les crises sociales de l'Italie. Paris: Perrin et Cie., 1924. 291 p. 12°. **TAH**

Kelly, Eleanor T., editor. Welfare work in industry; by members of the Institute of Industrial Welfare Workers, edited by Eleanor T. Kelly. London: Sir I. Pitman & Sons, Ltd., 1925. viii, 119 p. chart, forms. 8°. **TDI**

Kerschagl, Richard. Einführung in die Methodenlehre der Nationalökonomie. Wien: Hölder-Pichler-Tempsky A. G., 1925. 114 p. 8°. **TAD**

Loria, Achille. Theorie der reinen Wirtschaft... Untersuchungen der Gesetze des Einkommens... Vom Verfasser genehmigte und durchgesehene Übersetzung aus den italienischen von Dr. Clemens Heiss. München: Duncker & Humblot, 1925. vi, 506 p. 8°. **TB**

Louis, Paul. Histoire du socialisme en France de la Révolution à nos jours. Paris: M. Rivière, 1925. 416 p. illus. 8°. **SF**

Macara, Sir Charles Wright, bart. Trade stability and how to obtain it; including evidence submitted to the committee appointed by the government in July (1924) to inquire into British trade problems. Manchester: Sherratt & Hughes, 1925. xv, 362 p. 12°. **TAK**

Mills, Richard Charles, and F. C. BENHAM. The principles of money, banking, and foreign exchange and their application to Australia. Sydney: Angus & Robertson, Ltd., 1925. 237 p. 2. ed. 12°. **TF**

Lectures delivered at the Commonwealth Bank, Sydney, under the auspices of the Sydney University Extension Board, 1924.

Mukerjee, Radhakamal. Groundwork of economics. London: Longmans, Green and Co., 1925. viii, 217 p. illus. diags., tables. 12°. **TAH**

Economics, Sociology, etc., continued.

Orwin, Charles Stewart, and W. R. PEEL. The tenure of agricultural land. Cambridge: University Press, 1925. viii, 76 p. tables. 12°. **TEK**

Parkinson, Henry Waterworth. From capitalism to freedom, containing a study in Marxian economics. London: The Labour Pub. Co., Ltd. [1925.] 225 p. diagrs., tables. 8°. **TC**

Quaatz, Reinhold Georg, and MARTIN SPAHN. Deutschland unter Militär-, Finanz- und Wirtschafts-Kontrolle... mit einem Geleitwort des Grossadmirals v. Tirpitz... Berlin: G. Stilke, 1925. 146 p. 8°. **TAH**

Rosenstock, Eugen. Soziologie... Bd. 1. Berlin: W. De Gruyter & Co., 1925. 8°. **SC**

Contents: Bd. 1. Die Kräfte der Gemeinschaft.

Schmidt, Peter Heinrich. Wirtschaftsforschung und Geographie. Jena: G. Fischer, 1925. ix, 239 p. 8°. **TAD**

Seed, Herbert Edward, and A. W. RAWLINSON. Double income tax relief; the law and practice regarding the relief from double taxation. London: Sir I. Pitman & Sons, Ltd., 1925. xiii, 122 p. tables. 8°. **TIR**

Todd, John Aiton. The science of prices; a handbook of economics (production, consumption and value). London: H. Milford, 1925. xii, 264 p. diagrs., tables. 12°. **TC**

Verein der deutschen Zucker-Industrie. Berlin. Denkschrift zum 75jährigen Bestehen des Vereins der deutschen Zucker-Industrie, 1850-1925. [Berlin,] 1925. viii, 444 p. illus. tables. 4°. **TAK**

Wittfogel, Karl August. Geschichte der bürgerlichen Gesellschaft, von ihren Anfängen bis zur Schwelle der grossen Revolution. [Wien:] Malik-Verlag [cop. 1924]. 319 p. 8°. (Wissenschaft und Gesellschaft. Bd. 2.) **TAH**

Znaniecki, Florjan. The laws of social psychology. Chicago, Ill.: University of Chicago Press [1925]. viii, 320 p. 8°. **SB**

Art

Arnold, Sir Thomas Walker. Survivals of Sasanian & Manichaean art in Persian painting. Oxford: The Clarendon Press, 1924. viii, 23 p. illus. 8°. (Charlton lecture. no. 4.) **MAF**

The Art of George W. Lambert, A.R.A. Sydney: Art in Australia, Ltd., 1924. 40 p. illus. sq. 4°. **MCV (Lambert)**

Contents: George W. Lambert, A.R.A.: I., by A. Jose. II., by J. Ashton. Lambert at the front: I., by C. E. W. Bean. II., by M. F. Bruxner. III., by D. Fulton. Pitt-Rivers, G., A psychological study of the artist and his art.

Brockhaus, Heinrich. Die Kunst in den Athos-Klöstern... Leipzig: F. A. Brockhaus, 1924. xi, 335 p. illus. 2. ed. 4°. **MAH**

Chamber of Commerce of the State of New York. Catalogue of portraits in the Chamber of Commerce of the State of New York, with foreword, biographical sketches and list of artists, 1924. New York, cop. 1924. 99 p. illus. 4°. **MAVY (New York)**

Cook, E. Wake. Retrogression in art and the suicide of the Royal Academy... The coming renaissance, with an outline of a new philosophy of life and of art. London: Hutchinson & Co., 1924. xxiii, 223 p. illus. 8°. **MA**

Corot, Jean Baptiste Camille. Corot; raconté par lui-même... Paris: H. Laurens, 1924. 2 v. illus. 4°. **MCO**

At head of title: Étienne Moreau-Nélaton.
One of 600 copies printed.

Cozens, Walter, and R. H. GOODSALL. Archaeology made easy; a chronological glossary. 1,500 terms used in architecture, archaeology and kindred arts. [Canterbury: Cross & Jackman, 1924.] 136 p. illus. 12°. **MQC**

Dexter, George Blake. The lure of amateur collecting. London: Hutchinson & Co., 1924. xi, 189 p. illus. 8°. **MAVC**

Ezquerro del Bayo, Joaquín. Catálogo de las miniaturas y pequeños retratos pertenecientes al Excmo. Sr. duque de Berwick y de Alba. [Madrid: Sucesores de Rivadeneira (S. A.),] 1924. 180 p. illus. 4°. **MBO**

Faust, Camille. Claude Monet, by Camille Maclair [pseud.], translated by J. Lewis May... New York: Dodd, Mead and Company, 1924. 62 p., 40 pl. 12°. (Masters of modern art.) **MCO (Monet)**

Fosca, François. Renoir, translated by Hubert Wellington... New York: Dodd, Mead and Company, 1924. 62 p., 40 pl. 12°. (Masters of modern art.) **MCO (Renoir)**

Frobenius, Leo, and HUGO OBERMAIER. Hadschra Máktuba; urzeitliche Felsbilder Kleinafrikas... München: K. Wolff, 1925. 61 p., 160 pl. maps. f°. **†MADF**

At head of title: Veröffentlichung des Forschungsinstituts für Kulturmorphologie.

Fuchs, Eduard. Tang-Plastik; chinesische Grabkeramik des VII. bis X. Jahrhunderts. München: A. Langen [1924]. 62 p., 60 pl. 4°. (Kultur- und Kunstdokumente. Bd. 1.) **MPFF**

Gesellschaft der Bilder- und Miniaturenfreunde in Wien. Katalog der Internationalen Miniaturen-Ausstellung in der Albertina, Wien, Mai-Juni 1924. Bearbeitet von Leo Schidlöf. Mit einer historischen Einleitung... Wien: Verlag der Gesellschaft der Bilder- und Miniaturenfreunde in Wien, 1924. xxiv, 131 p. illus. 4°. **MBO**

Art, continued.

Glaser, Curt. *Ostasiatische Plastik.* Berlin: B. Cassirer, 1925. 97 p. illus. 4°. (Die Kunst des Ostens. Bd. 11.) **MAG**

Gloag, John. *Colour & comfort in decoration, with illustrations and original designs by Palmer-Jones.* New York: F. A. Stokes Co. [1924.] 186 p. illus. 8°. **MLO**

Goffin, Arnold. *La peinture, des origines à la fin du XVIII^{me} siècle.* Bruxelles: G. Van Oest et Cie., 1924. 168 p. plates. f°. **MCK (Schaefer)**

† **MCG**

The Hall marks on gold & silver articles, by D. T. W. London: J. M. Dent & Sons, Ltd., 1925. x, 126 p. illus. 8°. **MNP**

Havell, Ernest Binfield. *A handbook to Agra and the Taj; Sikandra, Fatehpur-Sikri, and the neighborhood.* Calcutta: Thacker, Spink & Co., 1924. xii, 147 p. illus. 2. ed., rev. 12°. **MQWS**

Hopkins, Henry Powell. *Sources of memorial ornamentation.* Proctor, Vt.: Vermont Marble Co. [1924.] 44 p. illus. f°. **MRIF**

Huebner, Friedrich Markus. *Niederlaendische Plastik der Gegenwart...* Dresden: C. Reissner [1924.] 54 p. illus. 1.-5. ed. 8°. (Religiöse Kunst.) **MGI**

Hutton, Edward. *The Sienese school in the National Gallery.* London: The Medici Society, Ltd., 1925. xi, 85 p. illus. 4°. **MCE**

India Society, London. *The influences of Indian art...* London [1925]. 151 p. illus. 8°. **MAF**

Contents: Andrews, F. H., Introduction. Strzygowski, J., Perso-Indian landscape in northern art. Vogel, J. P., The relation between the art of India and Java. Visser, H. F. E., Indian influence on Far Eastern art. Goloubeff, V., India and the art of Indo-China. Hacken, J., Indian art in Tibet and Central Asia. Nell, A., The influence of Indian art in Ceylon.

Jahrbuch der asiatischen Kunst. Bd. 1 (1924). Leipzig: Klinkhardt & Biermann [1924.] illus. f°. **MAF**

Kuehnelt, Ernst. *Kunst des Orients.* Wildpark-Potsdam: Akad. Verlagsgesellschaft Athenaion m.b.H. [1924.] 127 p. illus. 4°. (Die sechs Bücher der Kunst. Buch 2.) **MAF**

Kuehnelt, Ernst, and H. Goetz. *Indische Buchmalereien aus dem Jahāngir-Album der Staatsbibliothek zu Berlin.* Berlin: Scarabaeus-Verlag G.m.b.H. [1924.] 62 p. illus. f°. (Buchkunst des Orients. Bd. 2.) **MAF**

Kuhn, Albert. *Grundriss der Kunstgeschichte.* Einsiedeln: Benziger & Co. A. G. [1924.] viii, 360 p. illus. 2. ed. 12°. **MAD**

Lubbock, Basil. *Adventures by sea from art of old time,* preface by John Masefield,

edited by Geoffrey Holme. London: The Studio, Ltd., 1925. ix, 40 p., 96 pl. f°.

† **MBT**

Luthmer, Ferdinand, and Robert Schmidt. *Deutsche Möbel der Vergangenheit...* Leipzig: Klinkhardt & Biermann, 1924. 190 p. illus. 3. ed., enl. 4°. (Monographien des Kunstgewerbes. Bd. 7.) **MOF**

Mack, Konrad. *Rudolf Schaefer, ein deutscher Maler der Gegenwart.* Leipzig: G. Schloessmann [1924.] 96 p. illus. 4°. **MCK (Schaefer)**

Mecklenburgisches Landesmuseum. Schwerin. *Gemälde alter Meister der Grossherzogtl. Sammlung im Museum zu Schwerin...* Leipzig: A. Schumann [1924?]. 2 l., 100 pl. f°. **MAVY**

Moussinac, Léon. *Étoffes imprimées et papiers peints...* Paris: A. Lévy [1924.] 5 l., 50 pl. f°. (Collection documentaire d'art moderne.) **MON**

Ojetti, Ugo. *La pittura italiana del seicento e del settecento alla Mostra di Palazzo Pitti.* Milano: Bestetti e Tumminelli [1924.] 101, 304 p. illus. f°. **MCE**

Olsen, Ole. *Generaldirektør Ole Olsens Kunstsamlinger.* Ole Olsens art collections. Ole Olsens Kunstsammlungen. München: F. Bruckmann [1924.] 2 v. illus. 4°. **MAX**

Contents: v. 1. Arbejder i aedle og uaedle Metaller, Billedskaererarbejder, Billedvaerker, Møbler. [v.] 2. Keramik: Italiensk Majolika, Palissyvare, tysk Stentøj, delfter- og tysk Fajance, tysk og dansk Porcelæn, kinesisk Porcelæn, Glas o.s.v.

Pfleiderer, Wolfgang. *Die Form ohne Ornament; Werkbundaussstellung 1924; 172 Abbildungen, mit einer Einleitung von Dr. Wolfgang Pfeleiderer und einem Vorwort von Dr. Walter Riezler.* Stuttgart: Deutsche Verlags-Anstalt, 1924. viii, 22 p. illus. 4°. (Buecher der Form. Bd. 1.) **MNC**

Pfuhl, Ernst J. J. *Meisterwerke griechischer Zeichnung und Malerei.* München: F. Bruckmann A.-G., 1924. vii, 90 p. illus. 4°. **MCD**

Poète, Marcel. *Au jardin des Tuileries; l'art du jardin, la promenade publique.* Paris: A. Picard, 1924. 359 p. illus. 12°. **MSK**

Proby, Douglas James. *A catalogue of the pictures at Elton Hall in Huntingdonshire in the possession of Colonel Douglas James Proby, by Tancred Borenius... and the Rev. J. V. Hodgson... with a preface by Granville Proby.* London: The Medici Society, Ltd., 1924. xlvii, 124 p. illus. f°. **MAX**

Rave, Paul Ortwin. *Tempel Italiens; sechzig Abbildungen mit einer Einleitung.* Marburg an der Lahn: Kunstgeschichtliche Seminar der Universität, 1924. 8 p. illus. 4°. **MQM**

Art, continued.

Reilly, Charles Herbert. Some architectural problems of to-day. [Liverpool:] University Press of Liverpool, Ltd., 1924. viii, 205 p. 12°. **MQE**

Residenzmuseum, Munich. Katalog der Gemälde im Residenzmuseum München und in Schloss Nymphenburg, bearbeitet von Adolf Feulner. München: H. Schmidt, 1924. 136 p., 42 pl. 8°. (Direktion der Museen und Kunstsammlungen des ehemaligen Kronguts in Bayern, Munich. Inventare der Kunstsammlungen des ehemaligen Kronguts in Bayern. Reihe 1, Bd. 1.) **MAVY (Munich)**

Riesenhuber, Martin. Die kirchliche Barockkunst in Österreich; ein Heimatbuch. Linz a. D.: Verlag der "Christlichen Kunstblätter," 1924. vi, 670 p. illus. 8°. **MAM**

Royal Academy of Arts, London. Exhibition of British primitive paintings from the twelfth to the early sixteenth century; with some related, illuminated manuscripts, figure embroidery, and alabaster carvings. Royal Academy of Arts, London, October and November, 1923. Oxford: F. Hall, 1924. xxvii, 82 p., 61 pl. f°. † **MCT**

"The catalogue... is the work of Mr. W. G. Constable."—*cf. p. vi.*

Salmony, Alfred. Sculpture in Siam. London: E. Benn, Ltd., 1925. xvi, 51 p., 70 pl., 1 map. f°. † **MAF**

Scandinavia; Denmark, Sweden, Norway, Finland; architecture, landscape, life of the people; with an introduction by Valdemar Rørdam... Ernst Klein... Theodor Caspari... Johannes Öhquist... New York: Brentano's [1924]. xxxiv, 272 p. illus. f°. † **MQW**

Schneider, Édouard. Fra Angelico da Fiesole (1387-1455). Paris: A. Michel [1924]. iii, 170 p., 1 plan, 48 pl. 4°. **MCF**

Sirén, Osvald. Chinese sculpture from the fifth to the fourteenth century; over 900 specimens in stone, bronze, lacquer and wood, principally from northern China, with descriptions and an introductory essay. London: E. Benn, Ltd., 1925. 4 v. illus. f°. † **MAG**

Staedtisches Museum der bildenden Künste, Leipzig. Verzeichnis der Kunstwerke... Leipzig: H. Haessel, 1924. 216 p. illus. 26. ed. 16°. **MAVY (Leipzig)**

Stokes, Adrian. Landscape painting. Philadelphia: J. B. Lippincott Co., 1925. 256 p. illus. 8°. (New art library.) **MBT**

Teyler's Stichting, Haarlem.—Museum. Handzeichnungen alter Meister der holländischen Schule; mit Einschluss einiger flämischer Blätter; eine Auswahl von vierzig Zeichnungen aus der Sammlung des

Museums, hrsg. von Hendrik Buismann... Leipzig: B. Tauchnitz, 1924. 8 p., 40 mounted pl. f°. † **MCG**

Victoria and Albert Museum, South Kensington.—Department of Architecture and Sculpture. Catalogue of Italian plaquettes, by Eric Maclagan... London, 1924. vii, 87 p. illus. 4°. **MGR**

Weisbach, Werner. Die Kunst des Barock in Italien, Frankreich, Deutschland und Spanien. Berlin: Propyläen-Verlag, 1924. 535 p. illus. 4°. (Propyläen-Kunstgeschichte. Bd. 11.) **MAL**

Wilson, Hardy. Old colonial architecture in New South Wales and Tasmania. Sydney: The author, 1924. 10, iii p., 49 col'd, mounted pl. f°. † **MQWZ**

With, Karl. Bildwerke Ost- und Südasiens aus der Sammlung Yi Yuan. Basel: B. Schwabe & Co., 1924. 74 p. illus. 4°. † **MAF**

Wolf, Georg Jacob, and FRANZ WOLTER. Muenchner Kuenstlerfeste; Münchner Künstlerchroniken. München: F. Bruckmann A.-G., 1925. 228 p. illus. 4°. **MAMG**

INDUSTRIES AND INDUSTRIAL ARTS

*Bardorf, C. F., and J. A. B. BALL. The elements of sugar refining. Easton, Penn.: Chemical Publishing Co., 1925. x, 240 p. illus. 8°. \$4.00. **VTL**

"Covers the details of American practice in dealing with sugar from the raw material to the marketable article. The several processes are described fully, and, where appropriate, illustrations are given... The apparatus used for assaying the raw material and determining are given... Much attention is given as to general testing procedures... The more important accounting problems are treated clearly."—*Henry Leffmann in Journal of the Franklin Institute, Oct., 1925.*

Croft, Terrell. Electrical-machinery erection. New York: McGraw-Hill Book Company, Inc., 1925. ix, 314 p. illus. 8°. \$3.00. **VGI (121)**

Detailed instructions, with a large number of informative illustrations, on unloading and moving, supporting, erecting, locating, fixing and mechanical maintenance.

"A great many useful facts and some valuable data dealing with a phase of engineering practice which, despite its importance, has not received the attention it deserves."—*Electrical review, London, Sept. 25, 1925.*

Also reviewed in *Electric journal*, Aug., 1925.

*Hardy, A. C. Motorships. An investigation into the characteristics of mercantile vessels propelled by internal combustion engines. London: Chapman and Hall, Ltd., 1925. ix, 292 p. illus. 8°. 15s. **VXHG (121)**

Treats in a fairly untechnical way of the various types of engines, the arrangement of the main and auxiliary machinery, the effect of the internal combustion engine upon the design of the ship, and

Industries and Industrial Arts, continued.

concludes with a survey of fuels. Copiously illustrated.

"We have examined the book very critically, and our judgment is that for a work of its nature—the first of its kind—it is a very commendable presentation. A book of this kind has been needed. Today it is a work of reference—in the future it will be a book of historical interest."—*Motorship*, Sept., 1925.

Also reviewed in *Nautical magazine*, Sept., 1925; *Gas and oil power*, Sept. 3, 1925; *Shipbuilding and shipping record*, Aug. 13, 1925.

Kraus, Edward Henry, and E. F. HOLDEN. Gems and gem materials. New York: McGraw-Hill Book Co., Inc., 1925. vii, 222 p. illus. 8°. \$3.00. **PWW (117)**

Based on lectures by the authors at the University of Michigan. Deals in a fairly untechnical way with crystal forms, various properties, formation and occurrence, cutting and polishing, naming of gems, manufactured stones, descriptions of individual gems, and classification according to properties. Tables to facilitate identification.

Reviewed in *Engineering and mining journal*, Sept. 26, 1925.

***Langton, H. M.** Blacks and pitches. London: Ernest Benn, Ltd., 1925. 179 p. illus. 8°. (Oil and colour chemistry monographs.) 15s. **VOP (119)**

The first nine chapters deal with the black pigments, including graphite, but omitting the lakes; and tell of their use in paints and inks, as well as the adaptability of carbon black as a rubber ingredient. The rest of the book treats of pitches and bituminous materials, with special chapters on fatty acid pitches, weathering and ageing of bituminous materials, bituminous fabrics, bituminous paints, varnishes, enamels and japans; and paving materials.

"Contains much information drawn from a wide range of recent technological literature, published in various journals, bulletins, etc., and should prove useful to chemists entering the oil and colour industries."—*Chemical age*, London, Oct. 10, 1925.

Also reviewed in *Chemistry and industry*, Oct. 9, 1925; *Oil and colour trades journal*, Aug. 8, 1925.

***Levy, S. I.** The rare earths, their occurrence, chemistry, and technology. London and New York: Longmans, Green and Company, 1924. xiii, 362 p. 2. ed. 8°. \$6.00. **PNF (119)**

Has interesting accounts of the manufacture of gas mantles, notably the use of artificial silk in this connection.

"The material is nicely selected, well written, and very interesting. It is a great improvement on the first edition. Titanium and some other subjects, which were included in the first edition, have been omitted, while the other elements have been expanded and other important material included. Those who desire a good all-round introduction to these elements cannot do better than obtain this book."—*C. James in Industrial and engineering chemistry*, April, 1925.

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***Mellor, Joseph William.** Modern inorganic chemistry. London and New York: Longmans, Green and Company, 1925. xx, 1103 p. new ed. illus. 8°. \$4.25. **PNB (119)**

Increase of nearly 200 pages over the 1917 edition, with considerable rewriting, especially in the chapter on the Evolution of chemistry. The number of examination questions has also been increased.

"In writing this book in the first place, Dr. Mellor scored a success in attempting to correlate physical

with inorganic chemistry... As the book in general is written on the right lines and in the fascinating style of its author, there is no reason to doubt that it will maintain the wide popularity which it has already acquired."—*Analyst*, Oct., 1925.

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Claimed to be the first book devoted exclusively to this subject. Discusses aspects hitherto vaguely treated, presents new ideas and gives practical information on many works problems, notably the erection of new plants and the demolition of old ones. Has a history of the process and a chapter on the trend of development. Carefully illustrated.

Schlesinger, H. I. General chemistry. London and New York: Longmans, Green and Company, 1925. vi, 631 p. illus. 8°. \$3.75. **PKO (119)**

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Spooner, Henry J. Machine design, construction and drawing. Text-book for the use of young engineers. London and New York: Longmans, Green & Co., 1925. xxiv, 762 p. 5. ed. illus. 8°. \$7.00. **VFE (121)**

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"There was a distinct need for such a volume... It may be described as being eminently 'practical,' Proper, but not undue, weight is given to theoretical considerations. It is obviously written by one who fully appreciates the pitfalls which beset many young academic chemists brought into contact with industry."—*Chemical age*, London, Oct. 10, 1925.

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The Compleat tutor for the fife; containing the best & easiest instructions to learn that instrument, with a collection of celebrated march's & airs perform'd in the Guards & other regiments &c. London: Printed for and sold by Thompson & Son [ca. 1759]. 24 p., 1 pl. 8°. ***MYR**

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French words with music for 1 voice with piano acc.

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Full score.

Falla, Manuel de. El retablo de Maese Pedro. Les tréteaux de Maître Pierre. Master Peter's puppet show. Adaptación musical y escénica de un episodio de "El ingenioso Cavallero Don Quixote de la Mancha" de Miguel de Cervantes, por Manuel de Falla. Version française de G. Jean-Aubry. English version based on Shelton's "Don Quixote" of 1620 by J. B. Trend. London: J. & W. Chester, Ltd. [1923.] 68 p. f°. *MS

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High, George Ainslie. Richard Wagner. London: Arrowsmith [1925]. 2 v. 8°. *MEC (Wagner)

Honegger, Arthur. Koenig David; dramatischer Psalm in zwei Teilen von René Morax, Musik von Arthur Honegger. Klavierauszug mit deutschem Text (in freier Übertragung von Hans Reinhart). Lausanne: Gebrüder Foetisch A. G., cop. 1923. 93 p. f°. **MRH

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Malipiero, G. Francesco. The Princess Ulalia; lyrical fairy tale for soli, chorus and orchestra. Boston: C. C. Birchard & Co. [1925.] 64 p. f°. *MP (Italian)

Vocal score. Italian and English words.

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Vocal score. French words.

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French words with tunes.

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ELLIOT, William Gerald. *In my anecdote*, by W. G. Elliot. London: P. Allan & Co. [1925.] viii, 279 p. illus. 8°. **AN**

FITZROY, Sir Almeric William. *Memoirs*, by Sir Almeric Fitzroy. London: Hutchinson [1925]. 2 v. illus. 2. ed. 8°. **AN**

GREY (1st viscount), Edward Grey. *Twenty-five years, 1892-1916*, by Viscount Grey of Fallodon... New York: F. A. Stokes Co., 1925. 2 v. illus. 8°. **AN**

HOLCROFT, Thomas. *The life of Thomas Holcroft*, written by himself, continued to the time of his death, from his diary, notes & other papers, by William Hazlitt, and now newly edited with introduction and notes by Elbridge Colby... London: Constable & Co., Ltd., 1925. 2 v. illus. 8°. **AN**

LASSALLE, Ferdinand Johann Gottlieb. *Lassalles letzte Tage; nach den Originalbriefen und Dokumenten des Nachlasses* hrsg. von Ina Britschgi-Schirmer. Berlin: A. Juncker [1925]. 309 p. illus. 12°. **AN**

PARNELL, Charles Stewart. *Parnell*, by St. John Ervine... London: E. Benn, Ltd., 1925. xi, 13-341 p., 1 port. 8°. (Curiosities of politics.) **AN**

WILLIAM AUGUSTUS, duke of Cumberland. *William Augustus, duke of Cumberland and the Seven Years' War*, by the Hon. Evan Charteris... London: Hutchinson & Co. [1925.] vii, 334 p. illus. 8°. **AN (William)**

SPORT

ELLISON, Bernard C. H. R. H. *the Prince of Wales's sport in India*, by Bernard C. Ellison... edited by Sir H. Perry Robinson... with an introduction by the Earl of Cromer... London: W. Heinemann, Ltd., 1925. xxx, 284 p. illus. 4°. **MYPA**

Greene, Harry Plunket. *Where the bright waters meet*. Boston: Houghton Mifflin Co., 1925. viii, 253 p. illus. 8°. **MYKC**

Gwynn, Stephen Lucius. *Duffer's luck; a fisherman's adventures*. Edinburgh: W. Blackwood and Sons, 1924. 308 p. 12°. **MYK**

Popular Mechanics. *Outdoor sports the year 'round*; 226 clearly written and concise articles on how to make equipment for new and popular sports... Chicago: Popular Mechanics Press [cop. 1924]. 152 p. illus. 8°. **MVF**

Sloan, A., and A. FARQUHAR. *Dog and man; the story of a friendship*. London: Hutchinson & Co. [1925.] 223 p. illus. 8°. **MYX**

Wiele, Hermann. *Fuer Hagenbeck im Himalaja und den Urwäldern Indiens; dreissig Jahre Forscher und Jäger*... Dresden: Verlag Deutsche Buchwerkstätten, 1925. 346 p. illus. 8°. **MYPA**

ASIA AND AFRICA

Azan, Paul Jean Louis. *L'expédition de Fez...* Introduction de M. le maréchal Lyautey, préface du général Moinier. Paris: Berger-Levrault, 1924. xxii, 349 p. illus. 8°. **BKG**

Curzon (1st marquis), George Nathaniel Curzon. *British government in India; the story of the viceroys and Government Houses.* London: Cassell and Co. [1925.] 2 v. illus. sq. 4°. **†BGP**

Forke, Alfred. *The world-conception of the Chinese; their astronomical, cosmological and physico-philosophical speculations.* London: A. Probsthain, 1925. xiv, 300 p. 12°. (Probsthain's oriental series. v. 14.) ***OVL**

Fujiwara, Murasaki. *The tale of Genji,* by Lady Murasaki, translated from the Japanese by Arthur Waley... London: G. Allen & Unwin, Ltd. [1925.] 8°. ***OSH**

The Herbert Weld and Field Museum of Natural History Expedition to Mesopotamia. Excavations at Kish... by S. Langdon... v. 1. Paris: P. Geuthner, 1924. illus. 4°. **†*OCN**

Hsia, Ching-lin. *Studies in Chinese diplomatic history.* Shanghai, China: The Commercial Press, Ltd., 1924. xii, 226 p. 8°. **BEI**

Ibrahim, White. *La nouvelle constitution de l'Égypte.* Préface de M. Gilbert Gidel... Paris: E. Duchemin, 1925. xvi, 238, xxvi, 242-351 p., 1 table. 8°. **BLB**

Jéquier, Gustave. *Manuel d'archéologie égyptienne.* v. 1. Paris: A. Picard, 1924. illus. 8°. ***OBL**

Contents: v. 1. Les éléments de l'architecture.

Jung, Eugène. *La révolte arabe...* Paris: C. Bohrer, 1924-25. 2 v. 8°. ***OFI**

Contents: v. 1. De 1906 à la révolte de 1916. v. 2. De juin 1916 à nos jours, la lutte pour l'indépendance.

Kennedy, Melville T. *The Chaitanya movement; a study of the Vaishnavism of Bengal.* Calcutta: Association Press, 1925. x, 270 p. illus. 12°. (The religious life of India.) ***OLT**

Linebarger, Paul Myron Wentworth. *Sun Yat Sen and the Chinese republic.* New York: The Century Co. [cop. 1925.] xviii, 371 p. illus. 8°. ***R—AN** (Sun Yat Sen)

McGovern, William Montgomery. *To Lhasa in disguise; a secret expedition through mysterious Tibet...* Illustrated with photographs. New York: Century Co. [cop. 1924.] xiv, 462 p. illus. 8°. **BDS**

Miethe, Adolph. *Das Land der Pharaonen, Ägypten von Kairo bis Assuan...* Bonn: K. Schroeder, 1925. 27 l., 24 col'd pl. ob. 8°. ***OBM**

EUROPE

Arco auf Valley, Anton Alfred Emil Hubert Georg, Graf. *Aus fünf Jahren Festungshaft; geschichtspolitische Betrachtungen über das Mittel-Europa der deutschen Nation.* Regensburg: G. J. Manz, 1925. viii, 157 p. maps. 8°. **ED**

Basevi, Camillo. *La Polonia.* Firenze: R. Bemporad & figlio, 1925. 220 p. maps, tables. 16°. ("G E A." v. 7.) **GME**

Cabanès, Auguste. *Dans l'intimité de l'empereur...* Paris: A. Michel [1924.] 501 p. illus. 8°. **DGF**

Fazy, Max. *Les origines du Bourbonnais.* Moulins: Progrès de l'Allier, 1924. 2 v. 8°. **DQM**

Heathcote, Dudley. *My wanderings in the Balkans.* London: Hutchinson & Co. [1925.] xvii, 21-328 p. illus. 8°. **GIV**

Iorga, Nicolae. *Histoire des états balkaniques jusqu'à 1924.* Paris: J. Gamber, 1925. 575 p. 8°. **GIV**

McBride, Robert Medill. *Finland and its people,* by Robert Medill [pseud.]. New York: Robert M. McBride & Company, 1925. x, 118 p. illus. 8°. **GMB**

Mannhardt, Johann Wilhelm. *Der Faschismus.* München: C. H. Beck, 1925. xii, 411 p. 8°. **BWM**

Ostwald, Paul. *Vom Deutschen Bund zum Deutschen Reich.* Berlin: Staatspolitischer Verlag G.m.b.H., 1925. 130 p. 8°. **ECN**

Pendrill, Charles. *London life in the 14th century.* London: G. Allen & Unwin, Ltd. [1925.] vii, 287 p. illus. 8°. **CO**

Reichmann, Hans, and others. *Ein Jahrtausend deutscher Kultur; Quellen von 800-1800,* hrsg. von H. Reichmann, J. Schneider, Dr. W. Hofstaetter... [Leipzig: J. Klinkhardt, 1924-25.] 3 v. illus. 8°. **EAS**

Contents: Bd. 1. Die äusseren Formen deutschen Lebens. Bd. 2. Die innere Stellung zur Kultur. Bd. 3. Vom Gottsuchen des deutschen Menschen.

Schuessler, Wilhelm. *Oesterreich und das deutsche Schicksal. Eine historisch-politische Skizze.* Leipzig: Quelle & Meyer, 1925. 215 p. 8°. **FAM**

Contents: Deutschland und das österreichische Bündnis. Entstehung, Wesen und Zerfall des österreichisch-ungarischen Dualismus. Franz Ferdinand und Stefan Tisza. Die österreichische Frage und der Krieg.

Spender, John Alfred. *The public life.* London: Cassell and Co., Ltd. [1925.] 2 v. illus. 8°. **CM**

Contents: v. 1. The background. Types of public men. Politicians and Parliament. American and foreign examples. v. 2. Democracy and government. The press and the public life. The ideas of the public man.

Trotzky, Lev. *Whither England?* New York: International Publishers, 1925. xii, 191 p. 12°. **CBA**

CIRCULATION STATISTICS FOR THE MONTH OF OCTOBER

BRANCHES	CIRCULATION		NEW REGISTRA- TIONS	VOLUMES ACCES- SIONED
	HOME USE (VOLUMES)	READERS OF REFERENCE BOOKS		
MANHATTAN				
Central Building	57,678	---	1,055	929
Children's Room	2,851	2,581	65	65
Extension Division	26,520	---	559	663
Library for the Blind	3,119	---	8	95
East Broadway, 33	11,260	1,326	201	108
East Broadway, 192	27,620	4,581	514	134
Rivington street, 61	19,198	1,535	290	214
East Houston street, 388	21,543	3,265	378	167
Leroy street, 66	11,624	1,601	153	113
8th street, 135 Second avenue	14,325	1,385	205	180
10th street, 331 East	23,059	2,552	454	153
13th street, 251 West	9,857	1,525	138	145
23rd street, 228 East	9,550	1,738	241	65
23rd street, 209 West	9,196	1,232	187	106
36th street, 303 East	9,331	986	138	68
40th street, 457 West	12,323	667	206	168
50th street, 113 East	7,064	641	91	91
51st street, 742 Tenth avenue	14,380	869	156	100
58th street, 121 East	13,286	1,200	277	359
67th street, 328 East	16,313	1,914	220	211
69th street, 190 Amsterdam avenue	11,543	1,455	220	140
77th street, 1465 Avenue A	17,275	1,345	209	95
79th street, 222 East	18,046	1,152	280	183
81st street, 444 Amsterdam avenue	15,292	2,215	318	235
96th street, 112 East	28,575	2,518	437	162
100th street, 206 West	18,366	1,347	352	179
110th street, 174 East	24,524	4,059	402	226
115th street, 203 West	19,327	2,041	310	265
124th street, 9 West	11,940	1,671	228	87
125th street, 224 East	12,900	2,001	502	108
125th street, 518 West	19,032	1,300	308	466
135th street, 103 West	11,470	1,785	427	58
145th street, 503 West	22,065	1,040	429	252
St. Nicholas avenue, 1000	18,493	1,829	306	272
179th street, 535 West	23,455	937	436	289
THE BRONX				
140th street, 321 East	20,360	4,115	398	227
Morris avenue, 910	16,519	1,507	303	154
160th street, 761 East	30,275	4,515	641	516
168th street, 78 West	7,385	726	164	90
169th street, 610 East	31,390	3,509	835	79
176th street and Washington avenue	36,062	5,070	663	433
Bainbridge avenue, 2556	31,233	3,506	638	297
Kingsbridge avenue, 3041	5,103	616	129	109
RICHMOND				
St. George	7,958	2,770	134	209
Port Richmond	10,170	942	143	178
Stapleton	7,046	612	71	100
Tottenville	5,426	358	56	46
Totals	801,327	84,539	14,875	9,589

* In addition 572 books were read at agencies of the Extension Division.

PRINCIPAL DONORS IN OCTOBER, 1925

	VOLS.	PMS.		VOLS.	PMS.
Abbey, Mrs. Edwin Austin	2		Marseille. Bibliothèque de la Ville	4	
Ableman, Max		2	Miller, Benjamin K.	1	
Anyon, James T.		1	Mongelli, Giuseppe A.	1	
Arequipa. Biblioteca Publica	1		Murphy, Mrs. Jeannette Robinson (12 sheets)		
Backeland, Dr. L. H.	1		National Rifle Association of America	1	
Baroda State. His Highness The Maharaja Gaekwar	1		Padang. Kamer van Koophandel en Nijverheid		1
Benet, Eduardo, SR	2		Panama, Republica de. Biblioteca "Colon"	5	3
Bigelow, Miss Grace	469	212	Parson, Beaufort Sims	1	
Bing, Alexander (180 periodicals, 3 maps)	213	288	Perkins, Miss A. S.	1	
Bosniak, Rabbi Jacob	1	1	Perry, Richard A. (2 prints)		
Brown, Harold E.		18	Philippine Press Bureau	1	
Butler, Dr. Nicholas Murray	1		Pollack, I.	1	
Caldwell, Miss Bertha D.	1		Quickert, Carl	1	
California State Library	1		Quijano, M. de J.	2	
Cambodia. Résident Supérieur Century Magazine	109	309	Quinn, Miss Vernon	30	16
City Club of New York	128		Raleigh, H. (4 prints)		
Clark, William Andrews, Jr.	1		Roney, Mrs. Lila James (74 type- written sheets)		
Coan, Blair	1		Schreiber, Prof. Carl F.		5
Collier, Barron	1		Skeel, Mrs. Roswell, Jr.	1	
Collier, Mrs. R. J.	40		State Assurance Company, Ltd.	1	
Crummer, Dr. LeRoy (1 drawing)			Stow, Miss Edith (167 packages of letters and misc. papers)	16	
Crummer, Mrs. Myrtle A. (6 post- ers)		15	Talmud Torah Rabbi Israel Sal- anter	1	
Cushing, H. C., Jr.		3	Tashrak Publishing Company	2	
Czechoslovakia. Ministry of Fi- nance		5	Teleki, Dr. Count Paul	1	2
During, Mrs. C. A.	5	300	Thwing, Annie Haven		1
Frishberg, J. W.	4		Tokyo Imperial University	1	
Fuchs, Emil (2 prints)			Université de Toulouse	29	17
Gallant, Rabbi Abraham	2		University of Nebraska, Agricul- tural Experiment Station	1	
Gifford, John Clayton		3	Valverde, Antonio L.	1	
Great Western Railway (4 post- ers)	2	1	Venezuela. Secretaria del Pres- idente de la Republica	1	
Halliday, Maurice S.	1		Vereinigung fuer Schriften ueber juedische Religion	1	
Holloway, Prof. Emory	1		Vermont Marble Company		1
Holmes, John Haynes	1		Wack, Henry Wellington	2	
Howson and Howson	3	1	Wheeler, D. M.	1	
Hunt, Mrs. Charles P.	1		White, Newman I.	1	13
Inui, Kiyo Sue	1		Wilbour, Victor	18	
Irkutski Universitet	3	4	Williams, Dr. C. C. (800 type- written sheets)	66	1
Ives, Ella Mae	1		Williams, Craig	1	
John Rylands Library	2	6	Wilstach, Frank J.	1	
Kennedy, E. G. (22 prints)			Wise, Wm. H. & Co.	1	
Kiel, Herman G.	1		Wynne, Rev. John J., S.J.	1	
Knowles, J. A.		8			
Lausser, Mrs. A.	59	4			
Lauterbach, Jacob Z.		4			
Leale, Dr. Charles A.	14				
Leale, Loyal	26	3			

PUBLICATIONS OF THE NEW YORK PUBLIC LIBRARY

(Now in Print)

HISTORY AND GUIDES

	PRICE
History of The New York Public Library, by H. M. Lydenberg. 1923	\$2.00
Handbook of The New York Public Library	.25
Facts for the Public	.05
Central Building Guide	.05
Questions About Your Library (General Information about the Library)	Free
For Sightseers. Central Building	Free

PERIODICALS

Annual Report of The New York Public Library. (A limited number are given free upon request.)

Bulletin of The New York Public Library. Published monthly. Chiefly devoted to the Reference Department. Bibliography, news of the Library, reprints of manuscripts, descriptions of new accessions. \$1.00 a year; current single numbers for 10 cents. Back numbers at advanced rates.

Branch Library Book News. A selected list of new additions to the Circulation Department, with other lists and articles. Published monthly, except in July and August. For sale at the Branches and at the Inquiry Desk. 2 cents a copy; 25 cents a year, postpaid.

New Technical Books. A selected list of books on industrial arts and engineering, recently added to the Library. Published quarterly. 25 cents a year, postpaid.

Municipal Reference Library Notes. Published weekly except during July and August, for circulation among the officials and employees of the City of New York. Price: \$2.00 a year; 5 cents a copy. Apply at Room 512, Municipal Building.

LIST OF BOOKS IN THE LIBRARY RELATING TO VARIOUS TOPICS, TEXTS PRINTED FROM MANUSCRIPTS OWNED BY THE LIBRARY, ETC.

REFERENCE DEPARTMENT

	PRICE		PRICE
Almanacs, A list of New York, 1694-1850. 1921	1.00	Avery Collection, Handbook of — Supplement: Additions of Prints, 1901-1920. 1921	.15
American Inter-oceanic Canals. A list of references. 1916	.30	Avesta and Romani, by Albert Thomas Sinclair. 1916	.05
American-Romani Vocabulary, by Albert Thomas Sinclair. 1915	.05	Beadle Collection of Dime Novels. 1922	.50
Armenia and the Armenians. A list of references. 1919	.30	Beaumarchais, Editions of, in New York City. 1925	.15
Article of Faith, An, by Hiller C. Wellman. 1919	.05	Berlin and the Prussian Court in 1798. From a ms. journal of Thomas Boylston Adams. 1916	.15
Assyria and Babylonia. A list of references. 1918	.45	Billings, Dr. John Shaw, Memorial Meeting in honor of the late. 1913	.10
Astor Library, Catalogue of the. 8 volumes. Sewed. Per volume	5.00	British Genealogy and Local History, List of works relating to. 1910	1.15
Automobile Tires. A list of references. 1923	.10	Chiaroscuro Prints, by Frank Weitenkamp. 1916	.05
Avery Collection, Handbook of. 1901. 84 p.	.50		

PUBLICATIONS OF THE NEW YORK PUBLIC LIBRARY

841

	PRICE		PRICE
City Planning and Allied Topics, Select list of works relating to. 1913	.15	Historical Prints and Early Views of American Cities. Catalogue of Exhibition. 1917	.05
Color Photography. 1924	.75	Holcroft, Thomas, A Bibliography of. By Elbridge Colby. 1922	.60
Columbus. Letter of Columbus on the discovery of America. Facsimile of the pictorial edition, with a new and literal translation, and a complete reprint of the four oldest Latin editions. 1892. Cloth	.50	Holt, John—Printer and Postmaster. 1920	.10
Commencement Addresses by Stephen H. Olin and Carl B. Roden. 1924	.10	Hudson, Henry, The Hudson River, Robert Fulton and Steam Navigation, List of prints, books, manuscripts, etc., relating to. 1909	.30
The Compensations, by Asa Don Dickinson. 1922	.05	The Illustrated Book, by Frank Weitkamp. 1919	.05
Constitutions and Constitutional Law, List of books and articles on. 1904	.40	Illustrated Books of the Past Four Centuries. A record of the exhibition, 1919. 1920	.15
Cruise of the U. S. Brig <i>Argus</i> in 1813. Journal of Surgeon James Inderwick. 1917	.10	Inventory of the Rensselaerswyck Manuscripts. 1924	.25
Dehydrated Foods. A list. 1917	.05	Isle de Bourbon (Réunion) Documents, 1701-1710. Printed from the original manuscript in the Library. 1909	.20
Diplomatic History of the European War. A list of references. 1917	.10	Japanese-American Relations. A list of works. 1921	.40
Does New York Know New York? Its Library, for Instance, by Edward J. O'Brien. 1919	Free	Jesuit-Huron Relation of 1648-1649—A hitherto unknown edition of. By V. H. Paltsits. 1923	.05
Druids and Druidism. A list of references. 1920	.05	Journalism. A bibliography. 1924	2.00
Early American Poetry, 1610 to 1820. A list of works. 1917	.20	Joys of Librarianship, by Arthur E. Bostwick. 1918	.05
Echo-Device in Literature. By Elbridge Colby. 1920	.25	Kennan Collection. By Abraham Yarmolinsky. 1921	.10
Egypt, Ancient. Sources of Information. 1925	2.75	Latin-American Periodicals Current in the Reference Department. 1920	.05
Emmet Collection of Mss., Prints, etc., Catalogue of. Sheets. 1900	5.00	Letters of American Clergymen, 1711 to 1860. 1917	.05
Eno Collection of New York City Views. 1925	.75	Letters of American Physicians and Surgeons. 1919	.05
Flatboating on the Yellowstone, 1877. By Fred G. Bond. 1925	.25	The Librarian Himself, by H. L. Koopman. 1916	.05
Folk Music of the Western Hemisphere. 1925	.50	Librarian as a Unifier, by Andrew Keogh. 1915	.05
Foreign Plays in English. A list of translations. 1920	.80	Library Tonic, by George Parker Winship. 1917	.05
Geology, Mineralogy and Palæontology of New Jersey, List of works on. 1916	.15	Library's Print Room, by Frank Weitkamp. 1915	Free
Gypsies in Carniola and Carinthia, by Albert Thomas Sinclair. 1917	.05	The Lost Librarian, by Miss G. M. Walton. 1925	.10
Gypsies of Monastir, by Rev. Lewis Bond. 1917	.05	Lycanthropy. A list of works. 1920	.05
Heritage of the Modern Printer, by Margaret B. Stillwell. 1916	.05	The Manuscript Division, by Victor Hugo Paltsits. 1915	.15
Historical Printing Club, Publications of the. (List and prices furnished upon application.)		Mountaineering. Selected list. 1916	.05

	PRICE		PRICE
Music Publishers in New York City before 1850. A directory. 1917	.10	Spalding Baseball Collection. 1922	.20
Nationalization of Coal Mines. 1920	.10	Spencer Collection of Modern Book Bindings. 1914	.15
Naval Architecture and Shipbuilding. A list of references. 1919	.20	Stauffer Print Collection, by Charles Allen Munn. 1916	.05
The New York Public Library and the Business Man. 1923	Free	Storage Batteries. A list of references, 1900-1915. 1915	.15
Newspapers and Official Gazettes, Checklist of. 1915	1.85	Submarines. A list of references. 1918	.35
Numismatics. List of works. 1914	.65	Superstructures, by W. N. C. Carlton. 1918	.05
Old Prints in the Prints Division. 1918	.05	Thirty-six Books. 1921	Free
Oxy-Acetylene Welding. List. 1914	.15	Tilden, S. J. Letters and Literary Memorials, edited by John Bigelow. 2 v. 1908	6.00
Pageants in Great Britain and the United States. A list of references. 1916	.15	Tilden, S. J. Writings and Speeches, edited by John Bigelow. 2 v. 1885	6.00
Paintings, Catalogue of, in the picture galleries of the Library. 1912	.10	Timothy Dexter and His "Pickle for the Knowing Ones." 1922	.15
"Parnassus" Tapestry in the Library, by George Leland Hunter. 1915	.05	To Nebraska in '57. A Diary of Erasmus F. Beadle. 1923	2.00
Persia, List of works relating to. 1915	.50	Torpedoes. A list of references. 1917	.30
The Photostat in Reference Work. 1925	.15	War Memorials. A list. 1919	.05
The Pitcairn Bible. 1924	.15	War Taxation, 1914-1917. A list of references. 1917	.05
Prints: Recent Additions to the Print Collection. 1923	.05	Washington Eulogies. A checklist. 1916	.25
Prints and their Production: Supplement. 1917	.05	Washington's Note Book. Selections from a newly discovered manuscript, edited by Victor Hugo Paltsits. 1920	.05
Provençal Literature & Language. 1925	3.00	Water Supply of the City of New York, Exhibition illustrating the history of, from 1639 to 1917. 1917	Free
Rembrandt, Exhibition of Etchings by. 1917	Free	What Did Macaulay Say About America? Text of four letters to Henry S. Randall. 1925	.40
Robinson Locke Dramatic Collection. 1925	.10	What's the Matter with the Public Library? By E. L. Pearson. 1922	Free
Romani and Dard, by George F. Black. 1916	.05	Why They Came to the Library. 1920	Free
Russian, other Slavonic and Baltic Periodicals, A list of. 1916	.15	Winthrop, Theodore, Bibliographical notes on, by Elbridge Colby. 1917	.05
Schoolroom Decoration. A list of references. 1917	.05	Winthrop Books, Plates of the, by Elbridge Colby. 1918	.05
Scientific Management. A list of references. 1917	.25		
Scotland. A list of works. 1916	3.00		
Shakespeareana, Catalogue of Exhibition of, compiled by Henrietta C. Bartlett. 1916	1.00		
Small Library about a Great City. 1923	Free		
The Soul of the Library, by J. I. Wyer. 1923	.05		

MUNICIPAL REFERENCE LIBRARY

Publications to be obtained at the Municipal Reference Library, Room 512, Municipal Building.

	PRICE
Guide Posts on the Road to Health; A list of books	.10
Teaching Citizenship via the Movies. A survey of civic motion pictures	.10
Visualizing Citizenship	.15
What to Read on New York City Government. A list of references	.05

CIRCULATION DEPARTMENT

Publications to be obtained at any Branch Library, or from the Chief of the Circulation Department,
476 Fifth Avenue. Publications given free unless otherwise stated.

Branch Library Book News. *See* Periodicals.

LISTS OF BOOKS FOR ADULTS

Altman Collection
Books of Interest to Women Voters
Catalogue of Books for the Blind in Revised Braille. Grades One, Two and Three. November, 1921; Supplements, December, 1922, January, 1925
Catalogue of Books for the Blind in Revised Braille. Grade One-and-a-Half. November, 1921; Supplement, October, 1924, May, 1925
Catalogue of Books for the Blind in the Moon type. November, 1921; Supplements, December, 1922, October, 1924
Catalogue of Music Scores in the Braille Type. July, 1922; Supplement, September, 1923
Christmas Exhibit
Current Periodicals and Newspapers on File at the Branches
Fairy Tales for Grown-up Readers
List of Piano Music
Military Training
"The New York of the Novelists"
Old-Fashioned Novels

Plays of Thirteen Countries
Poetry of the Supernatural
Polish Book List
Sailor's Yarns. 2 cents
Stories of Romance and Imagination
Stories of the Sea. 5 cents
Supplement to the Catalogue of Music for the Blind. Music Scores in the American Braille and New York Point Types
Wanderers and Vagabonds

List in Embossed Type:

Catalogue of Books for the Blind —
New York Point edition, January, 1921.
10 cents

LISTS FOR CHILDREN

Favorite Stories of the Library Reading Clubs
Journeys to Foreign Lands

LISTS FOR ADULTS AND CHILDREN

New York City and the Development of Trade
Sea and Shore
The Shakespearian Festival

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